

# CLASSIC

## Edition

Includes Complete Solos

# LED ZEPPELIN III





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# Key To Notation Symbols

**Guitar**

Half step bends      Whole step bends      Extended bends      Bend and release      Pre-bend and release

Hammer-on      Pull-off      Picked slide      Legato slide      Quarter step bend (microtone)

Vibrato      Vibrato with bar      Rake or Sweep      Vibrato bar      Palm muting

Percussive tone with no pick      Accented notes      Right hand tapping      Artificial harmonic (with pick)      Harmonics

Ghost note      Tremolo picking      Pick slide      Unison bend      Chord shape arpeggiation

Dips and Dives      Melodic bending with bar      Bent harmonics      Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect      When dips are used melodically, they are reflected in the traditional notation

# PERFORMANCE NOTES

## IMMIGRANT SONG

*Each of the first four albums by Led Zeppelin opened with a now classic riff. Like "Good Times Bad Times", "Whole Lotta Love" and "Black Dog", "Immigrant Song" starts with a build-up. Here, the guitar and drums establish the groove and are then joined by the vocal. These three parts hypnotically guide the listener's attention to the explosive entrance of the Verse.*

*The unison riff that forms the core of the song is reminiscent of the heavy 'Soul' intro of "Little Miss Lover" from the second Jimi Hendrix LP, "Axis: Bold As Love". However, here the rhythm is fragmented and faster. Variations of this riff, beginning with measure 7 and continuing in Verse 2 avoid predictability.*

*The vocal riff introduces the pitch hook of the song, an interval of a flatted fifth [F# to C] sometimes called a tritone. This figure is also signature to the song "Bali Hai" from the musical "South Pacific." This exemplifies Led Zeppelin's use of a simple device to develop tension throughout their songs.*

*The overall texture of the song is shaped by the guitars. In the Intro, note the transition from the single riff on the left channel, to the guitar army of at least three guitars on both channels [the right channel with amplifier vibrato synched to 16th notes to continue the pulse of the riff] at the entrance of the Verse. When the Intro returns, it's supported by a second 'scratch' rhythm part for the remainder of the song.*

## FRIENDS

*Opposites appear frequently in the music of Led Zeppelin for contrast. While "Immigrant Song" centers on conquest, "Friends" deals with feelings of lost love.*

*Beyond category, elements of Folk, Rock, Indian, Latin, Swing and Classical music are employed to create a powerful World Beat sound. Not prone to repetition, this particular blend was used only once. A symphonic string section [orchestrated and produced by John Paul Jones in India] and bass synthesizer join the acoustic guitar in the Verse to expand the harmonic atmosphere.*

*The guitar's primary role in all of this begins in the Theme with a rhythm style that's vaguely reminiscent of the old Blues standard, "Cat's Squirrel" [see Cream's first album, "Fresh Cream"]. Here the guitar is played over a drone from the synthesizer and strummed in low and high string zones. The low strings are played first and serve as a question [be sure to let these ring as long as possible], followed by the response of the high strings. This approach is first suggested in the Intro and then developed further in the Verse and Chorus. Also, note how the double-time swing gives the song a relaxed feel, and the unusual C tuning gives a much fuller sound.*

*The tonal center is built on C throughout the song, but modal pivots are employed to enhance the moods. Beginning with the Intro, E<sup>b</sup> and F# are used sparingly to embellish C major chords. As the Theme unfolds, these notes become an integral*

part of each phrase, blending the C major, lydian and minor modes.

Also, when the meter shifts to 2/4, the final measure in 11/8 comes as a surprise with the downbeat appearing two beats earlier than expected. The same modes as before are used here, but in a new way; a sequence of minor 3rds.

The Verse and Chorus take the opposite approach by placing the chromatic tones on the lower strings, allowing the upper register of the guitar to avoid clashing with the vocal melody. Here, the lower zone is duplicated to great effect by the string section, giving symphonic drama to this most unusual song. In addition, the Chorus utilizes a monosyllabic male choir ["Ah"], creating an impressionistic atmosphere [see Debussy's "Sireennes"].

Finally, the chords are strummed fully as the song builds to a rhythmic climax in the Coda. Although one of the chords is labelled  $C^{add\#9}$ , the  $D^{\#}$  is enharmonic to  $E^b$ . Played with  $C^{add\#4}$  chord, this brings the listener back full-circle to the harmonic approach of the Intro. As the song ends, the synth continues with a tamboura-like drone as a segue into the next song.

## **CELEBRATION DAY**

A tour-de-force send-up of corrupt politicians and their naive supporters, Celebration Day is also loaded with great examples of Jimmy Page's stereo layering techniques.

In each section, multiple guitar tracks are

stacked and alternated. This is done with different parts and sounds on each channel creating two cohesive but independent units. Combined, the result is an awesome sound like a super-charged Soul horn section with a heavy Rock edge. Marrying Les Paul's recording and arranging intricacies with Phil Spector's "Wall-Of-Sound" orchestral stacking concepts, a double wall [right and left channels] is created and taken a step further than on "Immigrant Song."

Throughout the song, primary lines and chords are interwoven, appearing and disappearing every few beats and/or measures. Listening to each channel by itself is recommended.

In this transcription, the terms, "Guitar 1", etc., refer to the actual parts rather than single guitars, as each part is thickened with multiple guitars. As a rule, the tracks with distortion are on the right channel while the clean sounds are on the left. This is reversed in each Chorus. Bi-amping is one way to recreate this type of sound for live performance.

In some cases, the notated parts include harmonizer-generated voices which aren't included in the fingering. The main riff itself is developed from measure four of the Intro. The Intro and Verses are all built on a single chord,  $A^7$ .

## **SINCE I'VE BEEN LOVING YOU**

Similar in stature to "I Can't Quit You Babe" and "The Lemon Song" on the first two albums, "Since I've Been Loving You" is the Blues Deluxe of Led Zeppelin III.

*Though each of the members makes great contributions to the tune, it remains a definite showpiece for Jimmy Page and the Les Paul guitar.*

*Relatively rare in popular music, 12-bar blues in minor keys are usually straightforward. Not this one. Anything but traditional, the band pulls out all stops. Riding on a hot-rodded organ quartet sound, elements of Blues, Classical, Rock and Jazz are forged into what can only be called Led Zeppelin - tight but loose, and highly original.*

*Many of the guitar rhythms present a challenge. They are all triplet-based and as such are relatively uncommon. The time signature is 4/4, but since each beat is divided in some way by threes, feeling each beat in triplets [or 12/8] will enable you to breakdown each phrase for practice.*

*Since each one-third beat is often further divided, locating all of these subdivisions is the place to begin. To practice, set a metronome or drum machine to a very slow three-per-beat click. This will enable you to aim for all divisions with more accuracy. Throughout much of the solo in the Bridge, the guitar rhythms anticipate the drums by approximately one-third of a beat.*

*A study of the organ part reveals the extended harmonies and voice leading effects that make up the background of the song. The blend of chords and/or scales is what defines a song's tonality. Here, the scale blend is between relatives: C minor and C pentatonic minor. If these had been used over common triads and*

*minor sevenths the effect just wouldn't have been the same.*

*What makes this and all playing work is projected feeling. To study this, isolate the various aspects such as timing, dynamics, and phrasing. Sing the phrases back in a comfortable vocal register and tempo before practicing them on the guitar. Try a light pick attack [with judicious pick-hand string muting] while keeping the amp at a high volume. This will give a cleaner sound with the reserve volume necessary to achieve the bluesy shades of emotion.*

## **OUT ON THE TILES**

*"Out On The Tiles" was chosen to close Side A of the recording [the primarily electric side] the same way it began; on a high energy note.*

*The least overdubbed of the full band songs [doubling/tripling, etc. for ambient effects occurs, but not different parts], this one is arguably the easiest for a guitar band to duplicate live. It would even work well on an acoustic! This is not to suggest that the content of this song is any less formidable than the others.*

*With a penchant for breaking rules, a number of unusual ideas appear in the course of this song. Check out the quick change from straight to double-time feel in the guitar and bass parts as the Intro leads into the Verse. This idea returns with each Chorus-to-Verse transition. Also, note the usage of a common tone [E] above each of the three Intro chords for an extended power chord sound.*



*And never say never as Robert Plant deftly sings major thirds [A#] against the F#minor arpeggio [F#-A-C#] riffs in each of the Verses. Also of note is the alternate emphasis on the frontbeat [one and three] in the Verses, and the backbeat [two and four] in the Choruses. Finally, a Conga [dance] rhythm is the basis for the guitar part in the Coda.*

*Never shy about bending bass strings on the guitar [see "Celebration Day"], Jimmy Page goes for it in the Intro [measure 2] and Choruses with a twist. He bends the natural seventh instead of the typical flatted seventh, and for good measure holds down the full A chord at the same time. Although multiple guitar tracks are employed to mirror and support the main parts throughout the song, this part appears to be an integrated effort.*

*The transcription is written in F# dorian, but like all Led Zeppelin tunes, it moves around modally. Taking the time to trace these sound connections, such as the F# phrygian [G to F#] sound of the Intro is definitely worthwhile. Perhaps Jimmy Page's background as an art student and his associated studies of light and color were a natural influence on his music, here and elsewhere.*

## **GALLOW'S POLE**

*Originally a traditional folk song, Gallows Pole was first heard by Jimmy Page on a Folkways album by Fred Gerlach. Highly orchestrated, employing five stringed instruments [not counting bass guitar], there's a lot here for any guitarist to appreciate and enjoy.*

*Take the time to read over the lyrics. Robert Plant plays two great dry comic characters here; the 'can't-get-a-break' condemned man who bargains for his life, and the corrupt hangman who gratuitously accepts the doomed prisoner's bribes and proceeds to hang him anyway!*

*The opening rhythm part is very unusual with its light and dark contrast of A<sup>7</sup> and A minor<sup>7</sup>. Be sure to note the C# on the downbeat of 'one' from measure three through the third verse. This is just a preparation as it isn't actually struck until the upbeat.*

*The mandolin part serves two harmonic roles; counter melody in the choruses and pedalling the A note elsewhere. This reinforces the tonal center of the song and creates an oblique voice leading between it and the other instruments. True to the Led Zeppelin style, this part is developed in a manner which is sympathetic to the themes of the Verse, often imitating the rhythm of the melody. John Paul Jones is possibly the player of this well-crafted part.*

*The lead guitar part alternates between major and minor sounds. Employing the A pentatonic scale primarily, A minor is suggested by flatted third grace notes at the beginning and developed in several blues scales phrases later [measure 22]. From measure 31 on, the two scales are combined.*

*The banjo part is a testament to quality phrasing at high speed. Notice the control of arpeggios and voice leading in Banjo*

Figure 1 of the Coda. Switching from chord strums to arpeggiated contrary motion [descending high notes with ascending low notes], back to chord strums, and then oblique motion [stationary high notes with descending low notes]. A lot of musical interest is packed into two measures.

The banjo functions as a counter melody to the electric lead guitar and changes phrases in measures 5, 16, 18, 23, 25, 32 and 42 of the Coda to match the change of vocal phrases. Last, but not least is the polychordal tonality set up between the G, D, A progression of the rhythm guitar and the A, G, F<sup>#</sup>m<sup>7</sup> progression of the banjo. When these chords are played in a higher octave by the banjo as they are, the overall harmonies are expanded to Gmaj<sup>13+4</sup>, Dsus<sup>4addB</sup> and A<sup>6</sup> respectively.

In the Coda, this song climaxes in a grand swirling effect created by the presence of at least seven instruments, all phrasing quite differently and for the most part beginning on different beats in the measure. Each plays a strong role in developing the mood of the song, with none outweighing the other.

## TANGERINE

One of the main features in "Tangerine" is its unusual arrangement. Alternating between acoustic folk and electric country rock offers a complimentary change of moods in every other section. This approach was originally developed in "Babe I'm Gonna Leave You" from Led Zeppelin I.

The song is supported primarily by an acoustic 12-string guitar. The three lower pairs of strings are tuned in octaves and the three pairs of treble strings are tuned in unison. An upstroke favors the octave strings and downstrokes the lower ones. This gives the guitar two basic octave sounds, both rich in harmonics. Playing these parts on a 6-string guitar will have reduced impact.

The lead is probably performed on a pedal steel guitar with a lot of compressed feedback/sustain. The part has been arranged for standard slide guitar [E, A, D, G<sup>#</sup>, B, E]. Suggested fingerings have been included as well.

Typical of Jimmy Page's writing is his mastery in shifting the mode or tonality throughout a song to keep things fresh. For example, the warm-up uses A minor with A harmonic minor, the verses use A Dorian, the choruses use G major, the bridge uses A minor with A harmonic minor and D mixolydian, the Coda contrasts D major with D minor, and finally the Codetta finishes the song in A minor.

His innovative use of oblique voice leading [stationary note(s) with moving note(s)] is also noteworthy. Here, it is executed in a two-hand arpeggio where hammer-ons and harmonics punctuate the final two measures of the song.

## THAT'S THE WAY

Jimmy Page and Robert Plant keep excellent time and project strong feeling without the aid of a rhythm section on



this, the longest such acoustic track released by the band. Although this song was recorded in G<sup>b</sup>, the transcription is written in G for easier reading.

Despite the unusually long and basic nature of the song's sections, its constant freshness is remarkable. Careful thematic development of all parts and ad lib variations [symmetrically varying the lengths of each Intro/Verse repetition, as well as very tight playing], help to explain how this extended song works so well.

When playing the rhythm parts, bring the left hand thumb over the neck, lightly touching the sixth string in order to mute its unwanted sound. It's helpful to use a flatpick in order to bring out the single open fifth string on the upbeats of three and four in measures one and two of Guitar Figure 1. Try to keep a moderately loose grip of the pick in order to handle the dynamics.

The guitar ensemble here is similar to the song "Tangerine", including acoustic six-string [multi-tracked with different ambiences], mandolin, and pedal steel guitar. Both the mandolin and pedal steel parts have been arranged for standard electric guitar. The extended fret range of the electric guitar, as compared to that of the acoustic, gives access to the high mandolin parts and permits the bend and release of the pedal steel parts. As you play the pedal steel parts, be sure to let the notes ring into each other.

### **BRON-Y-AUR STOMP**

During the spring of 1970, Jimmy Page and Robert Plant vacationed at a cottage

in southern Wales named Bron-Y-Aur. In that relaxed country atmosphere, the six acoustic oriented songs that comprise half of Led Zeppelin III were developed.

"Bron-Y-Aur Stomp" is a great tongue-in-cheek stab at the time-honored country music theme of praising man's best friend; his dog. But from there on, the song takes a hard left turn and gets a leg up on more musical styles than do most entire albums.

Beginning with the Intro, the acoustic guitar lays out several of the ideas to be developed in the rest of the song; rapid-fire arpeggios, highly syncopated strumming, and shifting time signatures. A loose but controlled wrist will go a long way toward handling this challenging right hand workout.

Understanding the basic phrasing structure of the Intro will give more meaning to the music and your playing. The phrases are all in a "theme and variation" style. Each new theme is obtained by taking part of the variation from the previous phrase and then varying it. In addition, phrases often contain multiple variations after the themes. These techniques help to hold the listener's interest throughout a section by expanding and contracting the length of phrases as well as interlocking them.

For example, the first phrase of the Intro is eight beats or four measures long. The first two measures make up the theme and the last two are the variation. From there, the theme of the second phrase is created from the third beat of the

variation of the first phrase. In addition, the time signature is increased from 2/4 to 4/4 and the following variation repeated. This expansion increases the overall length of the phrase to twelve beats or three measures. Phrase three, follows the same form. By re-voicing the arpeggios and introducing hammer-ons and pull-offs, interest is further heightened. See if you can follow the trail from here.

Essential to the B sections of each Verse are the time signature changes. Although the part [as well as the entire song] can be counted in a straight 2 or 4 beat meter, the double-time feeling of the Flamenco-like clapping [Dobles Palmas] is lost.

### **HATS OFF TO [ROY] HARPER**

"Hat's Off To [Roy] Harper" is dedicated to the British guitarist and friend of the band. In addition to this tribute, he was also the opening act on one of Led Zeppelin's tours.

At first listening, this album-closing selection may sound like little more than a tongue-in-cheek tribute to Mississippi Delta-slide type Blues. However, it's this very song that gives the greatest insights into the band's creative skills and methods. Essentially a "live" jam for two, the music here is similar to a great Jazz performance. Good ideas are quickly developed and evolved into new ones in an open or "free" form. On most other Led Zeppelin songs, form and content had been arranged prior to recording. On this

song however, we get to hear everything develop from the start.

Here's how the concept works with this song. Jimmy Page leads by introducing a one-bar phrase. Spontaneously, Robert Plant adds a vocal part, beginning the Verse. Interacting with the vocal, the guitar continues its phrase, develops it and/or adds others to it. Though loosely based on a twelve-bar Blues, the Verse can be of any length or form. When it's over, the guitar jams by itself again and develops a new phrase. This becomes the foundation for the next Verse. This method continues throughout the song.

What makes this work so well is their expressive facility and fertile imagination make this successful. A technique they put to good use is "turning the beat around". This involves adding or removing a half a beat in the current measure so that the downbeat of the next measure will fall on what otherwise would have been an upbeat. Look for this in measure 2, 8 and 11 of Verse three.

A slide or bottleneck is used alternately with standard fingering. This gives the guitar a vocal-like quality for question and answer phrasing. Be sure to mute the strings behind the slide when possible to avoid extra noise. Wearing the slide on the pinky leaves the other three fingers free for fretting.

Taking the time to learn and understand this song will go a long way in explaining "tight, but loose."

Joe Deloro

# IMMIGRANT SONG

Moderately ♩ = 112

Intro:

No Chord \*

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Guitar 1(Electric)  
(Use rear pickup)

*mf*

TAB

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

*f*

A sus2

We

Guitar 2

\*\*

*f*

- \* Note: All chord names reflect composite guitar harmonies
- \*\* amp amplifier vibrato set to 16th note pulse



**Verse 1:**

come from the land of the ice and snow, from the mid - night sun where the hot springs — flow. —

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two systems of music, each with a piano (p) and guitar (g) part. The piano part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in treble clef with a key signature of one sharp (F#). The first system shows the piano part playing a sustained chord with a vibrato effect, while the guitar part plays a series of chords. The second system shows the piano part continuing with a sustained chord and a vibrato effect, while the guitar part plays a series of chords. The text "Continue amplifier vibrato" is written below the piano part in the second system.

**F#(addG#)**

Ham-mer of the gods, will drive our ships to new

[illegible]

Guitar 3 (Guitar 2 tacet)

The musical score for Guitar 3 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'mf'. The score consists of several measures, with some measures containing multiple beamed notes. There are also measures with a double bar line and a repeat sign. The score is marked with 'mf' and includes a 'Guitar 2 tacet' instruction.

**\*\* Muted scratch/strum-roughly parallels the bass part**

F<sub>7</sub>(addG $\sharp$ )

land. — To fight the hordes — and

The first system of the musical score. It features a vocal line with the lyrics "land. — To fight the hordes — and". Below the vocal line is a guitar line with a tremolo effect (marked with 'v') and a bass line with a tremolo effect (marked with 'v'). The key signature is F# and C#.

A5 E5 A

sing and cry. — Val - hal - la I am com - ing —

Guitar 1

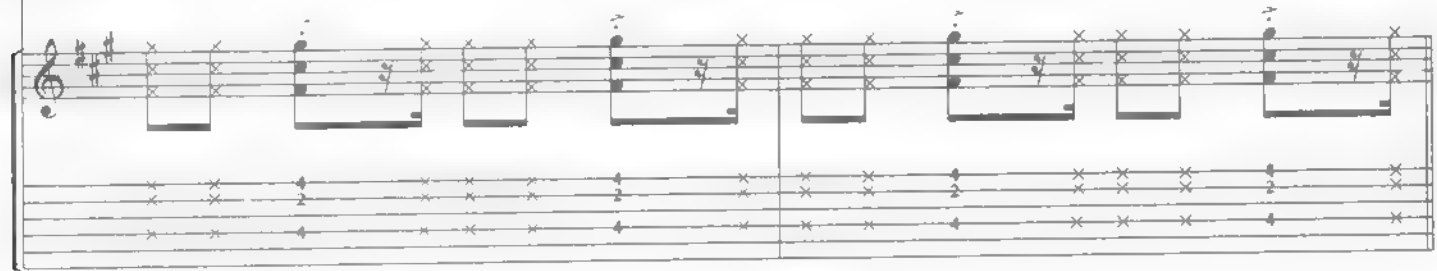
Guitar 2

Guitar 3

The second system of the musical score. It features a vocal line with the lyrics "sing and cry. — Val - hal - la I am com - ing —". Below the vocal line are three guitar parts: Guitar 1, Guitar 2, and Guitar 3. Guitar 1 has a tremolo effect (marked with 'v') and a forte dynamic (marked with 'f'). Guitar 2 has a tremolo effect (marked with 'v') and a forte dynamic (marked with 'f'). Guitar 3 has a tremolo effect (marked with 'v'). The key signature is F# and C#.

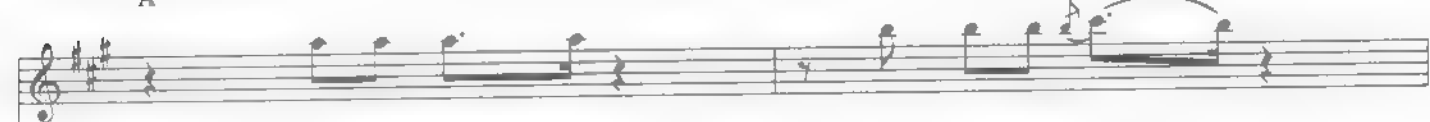
\* Return 16th note amplifier vibrato

F#



A

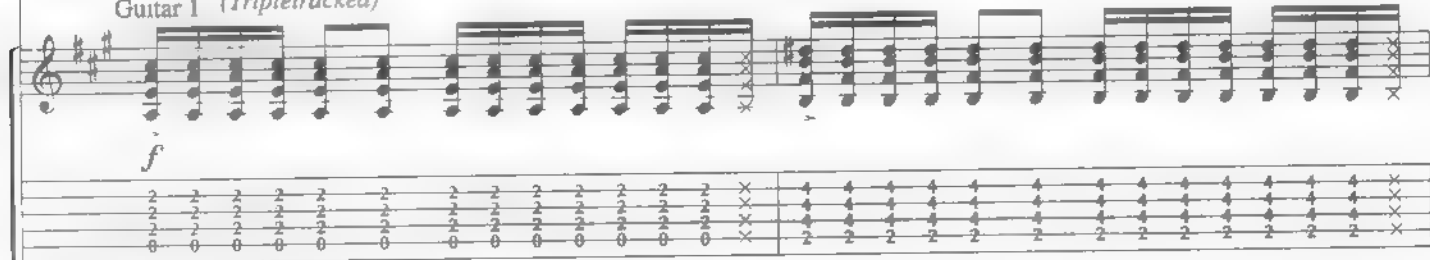
B



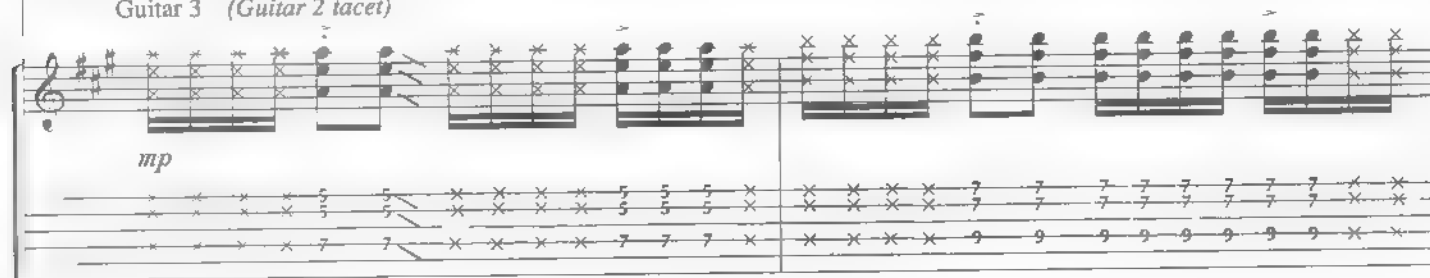
Al - ways sweep with,

with thresh - ing oar. ———

Guitar 1 (Tripletracked)



Guitar 3 (Guitar 2 tacet)





C

Our on - ly goal will be the west - ern shore.

*div. \**

\* Overdub

(Intro:)

F<sub>1</sub>(addG<sup>♯</sup>)

Ah,

*mf*

F<sub>7</sub>(addG<sub>7</sub>)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of F#4 and C#5, followed by a half note G#4, and then a half note F#4. A long horizontal line with the text "Ah." is positioned below the vocal staff. The middle staff is a guitar line in treble clef, featuring a continuous tremolo effect indicated by a wavy line. The bottom staff is a bass line in bass clef, also featuring a continuous tremolo effect indicated by a wavy line.

## Verse 2:

A5

E5

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of A5 and E5, followed by a half note G#4, and then a half note F#4. The bottom staff is a guitar line in treble clef, featuring a continuous tremolo effect indicated by a wavy line.

We come from the land of the ice and snow, from the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of A5 and E5, followed by a half note G#4, and then a half note F#4. The middle staff is a guitar line in treble clef, featuring a continuous tremolo effect indicated by a wavy line. The bottom staff is a bass line in bass clef, also featuring a continuous tremolo effect indicated by a wavy line.

\* Return 16th note amplifier vibrato with Guitar 2.

## Asus9 F(addG!)

mid-night sun where the hot springs — flow. — How soft — your fields — so green. Can

Guitar 1

Guitar 2

Guitar 3

\* Return muted scratch/stum part.

whis - per tales — of gore. — Of

Guitar 3 (Guitar 2 tacet)



F $\sharp$ (addG $\sharp$ )F $\sharp$ 5

A5 E5

how we calmed — the tides of war — We are — your

Guitar 1

Guitar 2

Guitar 3

\* Return 16th note amplifier vibrato.

E5

A5

F $\sharp$ (addG $\sharp$ )

ov - er Lords. —

*mf*

**A** **B**

Al - ways sweep with thresh - ing oar. \_\_\_\_\_

Guitar 1

*f*

Guitar 3 (Guitar 2 tacet)

*p*

**C**

Our on - ly goal will be the west - ern shore \_\_\_\_\_

\* Additional Guitar in unison with original (treble pick-up with distortion.)

F#(addG#)

So

*mf*

now you'd bet-ter stop, — and re - build all — your ru - ins. For

*mf*

*div.*

\* Upstemmed part on beats 3&amp;4: additional guitar fill



F(addG)

C9

peace and trust can win the day, de - spite of all your los - ing.

*mf*

*mp*

F(addG)

C9

*div.*

*mp*

[illegible]

C9 F# C9 F# C9  
 Ooh. Ah.  
 mf  
 mp

First system of musical notation. The top staff features a melody with notes grouped by slurs, with the lyrics "Ooh. \_\_\_\_\_" written below. Above the staff, the chords **F#** and **C9** are indicated. The middle staff contains a piano accompaniment with eighth and sixteenth notes. The bottom staff shows a guitar or bass part with a complex rhythmic pattern, including triplets and sixteenth notes, marked with 'x' symbols.

Second system of musical notation. The top staff continues the melody with the lyrics "\_\_\_\_\_ Ooh \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_". Above the staff, the chords **F#**, **C9**, **F#**, **C9**, and **F#** are indicated. The middle staff contains a piano accompaniment. The bottom staff shows a guitar or bass part with a complex rhythmic pattern, including triplets and sixteenth notes, marked with 'x' symbols.

# FRIENDS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

World-Beat Symphonic Folk-Rock ♩ = 160 "double" Swing  $\text{♪♪♪} = \overline{\text{♪♪♪}}$

*Pre-Intro: Studio  
conversations  
preceding music:  
.09 seconds*

Acoustic Guitar\*

C

Intro:

Theme:

\*C

Csus#4

1. No Chord  
Csus#4 C5

E<sup>b</sup> C5 D C5 F C5 E C5 G C5 F# C5

2. N.C.  
Am

E<sup>b</sup> C5 D C5 F C5 E C5 G C5 F# C5

\*C tuning: ⑥C, ⑤A, ④C, ③G, ②C, ①E.

\*\*Let ring

\*\*\*Chords alternate between C5, C minor, and Csus9#11.

## Verse 1:

**C** **C/F** **C/G**

Bright light al - most blind - ing, black night still - there shin - ing,

**C/A** **C/E** **C/F** **C/C**

I can't stop, keep - on climb - ing, look-in' for what - I knew -

**C** **C/F** **C/G**

Had a friend, - she - once told - me, "you got a love, you - ain't lone - ly," -

**C/A** **C/E** **C/F (harmony)** **C/C**

now she's gone and left - me on - ly, - look in' for what - I knew -

*\*Let ring. Double-time "swing" feel throughout section.*  
*\*\*Continue with varied accent intensity on all upbeats throughout Verse and Chorus.*



**Chorus:**  
C

[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system features a vocal line with lyrics "ah, ah, ah, ah," and a guitar line with a single note. The second system continues the vocal line with lyrics "The rose tree, the rose tree," and the guitar line with a single note. The third system continues the vocal line with lyrics "The rose tree, the rose tree," and the guitar line with a single note. The score is written in G major and 4/4 time.

**Theme:**

**C**

Chorus

Key: C major, 4/4 time. The score features a treble and bass staff. The melody in the treble staff includes notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#

[illegible][illegible]

\*Let ring

C

Mmm, — I'm tel-lin' you now, the great-est thing you ev-er can do — now

is trade a smile with some-one who's blue now, — it's ver-y eas-y just ah.

Verse 2:

C/F#

C

C/F#

C/G

Met a man — on the road — side cry - in', with-out a friend there's no — de - ny - in',

Let ring

C/A

C/E

C/F#  
(harmony)

C/C#

you're in-com-plete, there'll be\_\_ no find - in', look-in' for what\_\_ you knew.\_\_

C

C/F#

C/G

So an y time some-bod-y needs\_\_ ya, don't let 'em down al-though it grieves\_\_ ya,

C/A

C/E

C/F#  
(harmony)

C/C#

some-day you'll need it, some-one like they\_\_ do, look-in' for what\_\_ you knew.\_\_\_\_

Chorus:  
C

C/G

C/F#

C/G

Ah, ah, ah,

\*Quickly hammer fingers on to (6) and (4) (muting (5)) and begin slide up to VII

C/A      C/B      C/E      C/F#      C

ah,      ah, —————      ah,      ah,

*mp*      *p*

Theme:

C

C

Mmm, mmm, — I'm — tel-lin' you — now,      the great-est thing      you ev-er can do — now,

is trade a smile with some - one who's blue now, ——— it's ver - y eas - y just ah.

Oh, ——— yeah, ———

Coda:

on and on. Ma ——— ma, ———

C(addD)

C(addF)

C

ma, ma, ma, ma,

C(addF#) C C6 C(addD#)

ma, ma, ma, ma, — ma, ma, —

C(addD) C(addF) C

— yeah.

C(addF#) C C6 C(addD)

C(addD#) C9 C

I'm — tel-lin' you — now, the great-est thing you ev-er can do — now,



C

is trade a smile with some-one who's blue now, it's ver-y eas-y. Oo, <sup>\*</sup> It's ver-y

eas-y, it's ver-y eas-y, it's eas-y,

ease yeah

yeah, yeah.

*mp* *f*

*mp* *f*

\*Overdub

\*\*Emphasize (6)-(3) from here on.



Guitars 1 and 2 (R.C.)      Guitar 2

Guitars 3 and 4 (L.C.)      Guitar 4

\*The return of Guitars 2 and 4 (in parentheses).

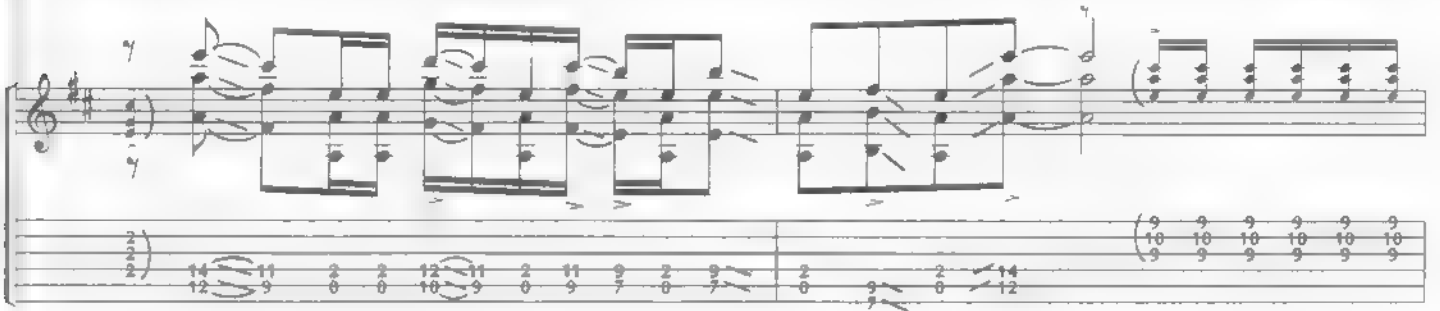
Rhythm Figure 1:

## Verse 1:

A7



*Sung freely and hushed:* Her face is cracked from smi - ling, all the

*End of Rhythm figure 1*

fears that she's— been hid - ing and it seems that pret - ty



soon ev' - ry - body's gon-na know. —

*End of Rhythm figure 1 Guitars 3 and 4(L.C.) \*\**  
*Continue Rhythm figure 1\**

*p* *Feedback swell*

*Guitar 5\*\*(L.C.)*  
*loco*  
*f*

\*Guitars 1 and 2, right channel only with ad lib variations.

\*\*Guitar 3 is upstemmed. Guitar 4: octave effect off, perfect fifth effect on.

\*\*\*Rhythm figure 2.

\*\*\*\*Les Paul, both pick-ups. Perfect fifth harmony one octave above is also audible here and throughout the song. Possibly a separate track (8va) with harmonizer.

*Sung in time: And her*

*Guitar 4 out*

*p* *Feedback swell*

\*\*\*Rhythm figure 2







Guitar 4 (L.C.)

Chorus:  
C7

G7

G5

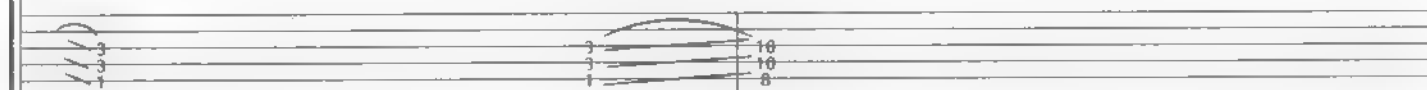
Guitars 1 and 2 (R.C.)  
(With light distortion)

End Rhythm figures 1 and 2.

Guitar 4 (L.C.) (With distortion)  
Guitar 5 (L.C.)

B $\flat$ 5

F5



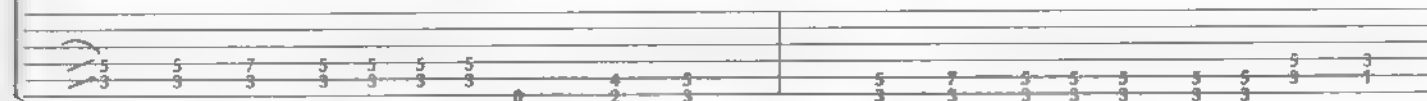
C7

B $\flat$ 7

C7

C5

G5



\*Top note in chords barely audible. Clean sound on right channel, distortion on left.

**B♭5** **F9** **E9**

we're in the prom-ised land. \_\_\_\_\_

## Guitars 1 and 2 (R.C.)

## Guitar 3 (Both channels)

**F7** **E7**

## Guitar 4 (L.C.)

**F7sus9** **E7sus9**

## Guitar 4 (L.C.)

**F5** **E5**

\*Top note in chord barely audible. Clean sound on right channel, distortion on left.

A7



She hears them talk of new ways to pro - tect the home she lives in,

Guitar 6 (L.C.)



Guitar 5 (L.C.)



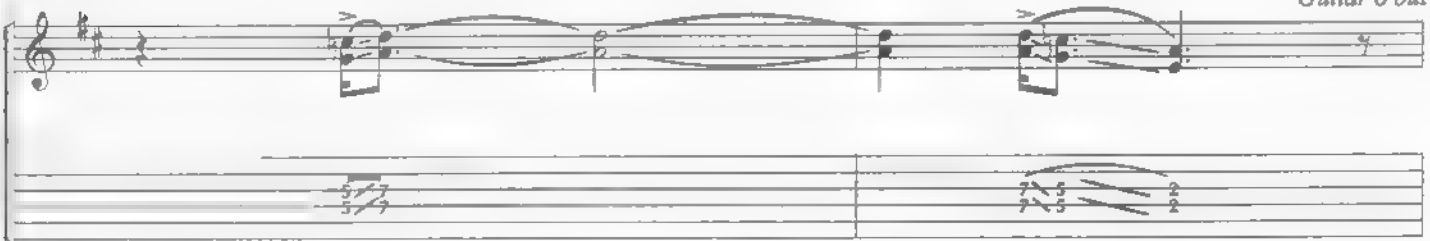
\*Resume Rhythm figure 1 (Guitars 1 and 2, right channel only) and Rhythm figure 2 (Left channel) with ad lib variations.

A7



then she won - ders what it's all a - bout when they break down the door.

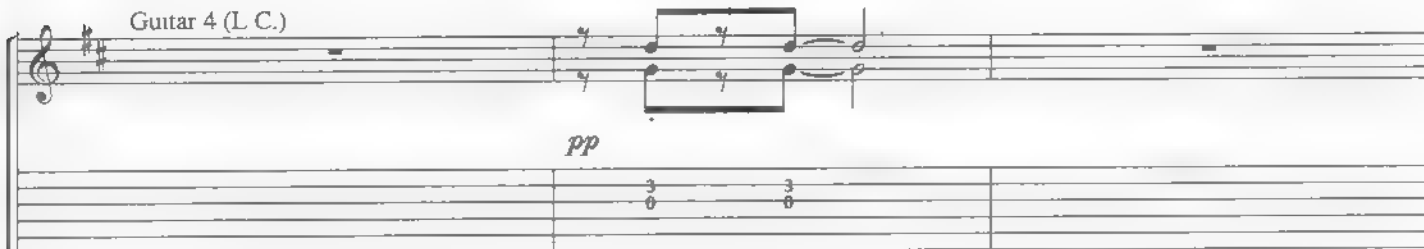
Guitar 6 out



A7



Guitar 4 (L.C.)



Verse 4:

A7



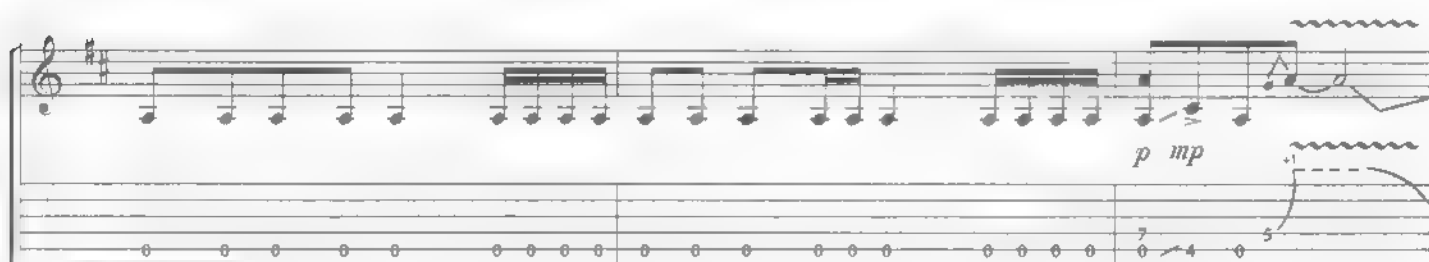
Her name is Brown or White or Black, you know ver-y well, you



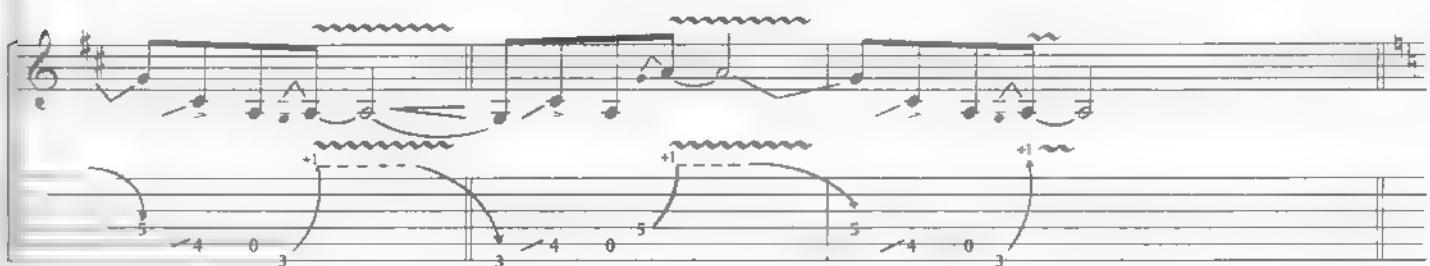
Guitar 4 out Guitar 6 (L.C.)

Feedback swell





End Rhythm Figures 1 and 2





## Chorus:

C5 C7

C5

G5

Bb5

My, my, my I'm so hap - py, I'm gon-na join the

Guitars 1 and 2 (R.C.)

*mp*

Guitars 4 and 5 (L.C.)

*mp*

F5

C5

G5

band yeah. We gon-na sing and dance in cel-e-bra-tion.

\*Slide into C5 from a whole step below during bridge solo

**Bb5** **F5** **F9** **E9**

We're in the prom-ised land.

**Guitars 1 and 2 (R.C.)**

**Guitar 3 (Both channels)**

**F7** **E7**

**Guitar 4 (L.C.)**

**F5** **F9** **E9**

**Guitar 5 (L.C.)**

**F5** **E5**

**Bridge: Guitar solo with Rhythm figure 2.**Guitar 7  
(Both channels)

C7

G5

B $\flat$ 5

F5

C5

G5

B $\flat$ 5

F9

E9

Oh, \_\_\_\_\_ there is a

End Rhythm figure 2

Guitar 7 out

Verse 5: \*  
A7

train that leaves the sta - tion, \_\_\_\_\_

head - ed for your des - ti - na - tion, \_\_\_\_\_

Guitar 6 (L.C.)

pp

Guitar 5 (L.C.)

mp

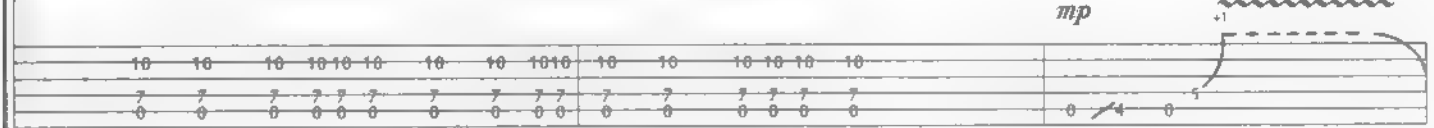
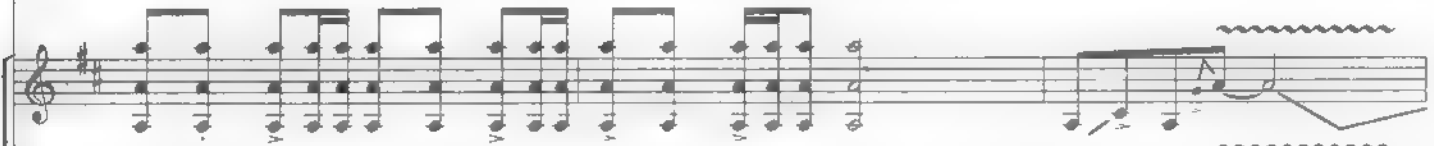
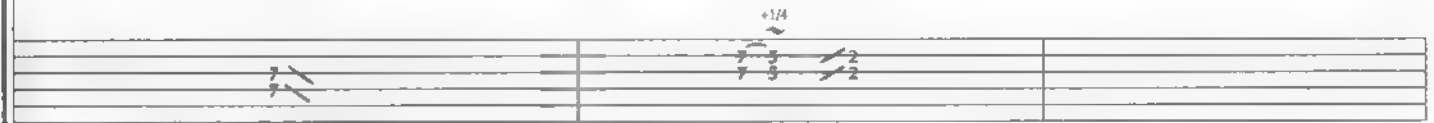
\*Resume Rhythm figure 1 Guitars 1 and 2, right channel only)  
and Rhythm figure 2 (left channel) with ad lib variations, through the rest of the song

A7



— but the price you pay to no - where has in-creased a dol-lar more. —

Spoken: Yes it

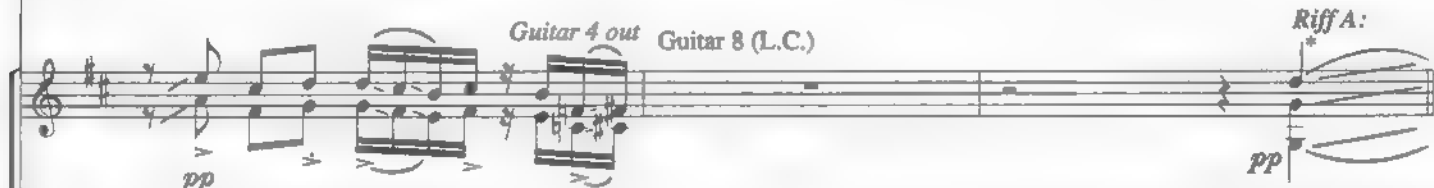


A7



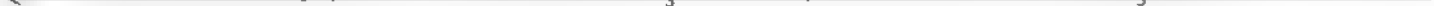
has!

And if you



pp

pp



\*Guitar 8 with harmonizer effect (a perfect fifth above and one octave below) and/or other tracks  
The octaves are omitted from the tablature.  
The original part (without effects) is notated in downstems and the lower line of tablature.

Verse 6:  
A7

walk you're gon-na get there, but know it takes a \*li - lit - tle long - er,

Guitar 8 (L.C.)

and when you see it in the dis - tance you will wring your hands and

\*Punch-in

and when you see it in the dis - tance you will wring your hands and

End of Riff A  
Guitar 8 out

and when you see it in the dis - tance you will wring your hands and

A7



Guitars 4 and 6\*(L.C.)

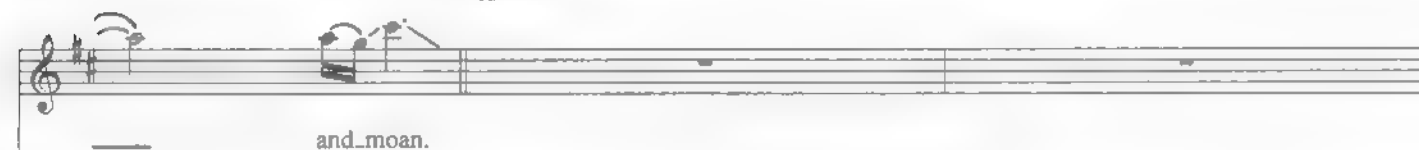


**Riff B:**

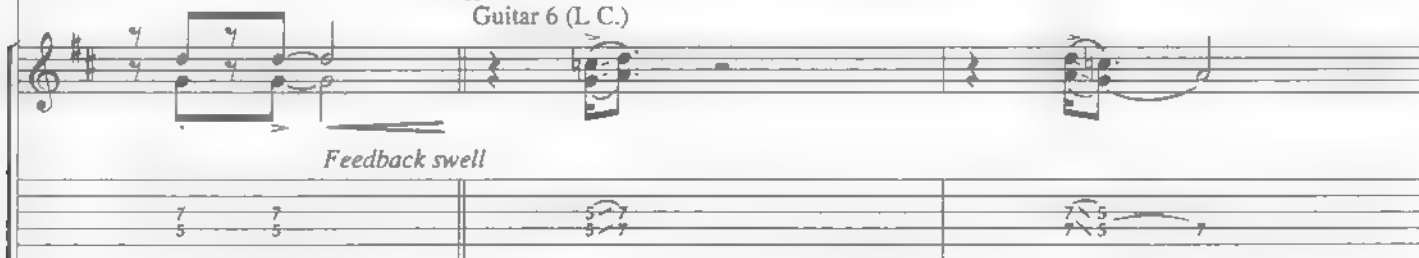


\*Guitar 6 in parentheses

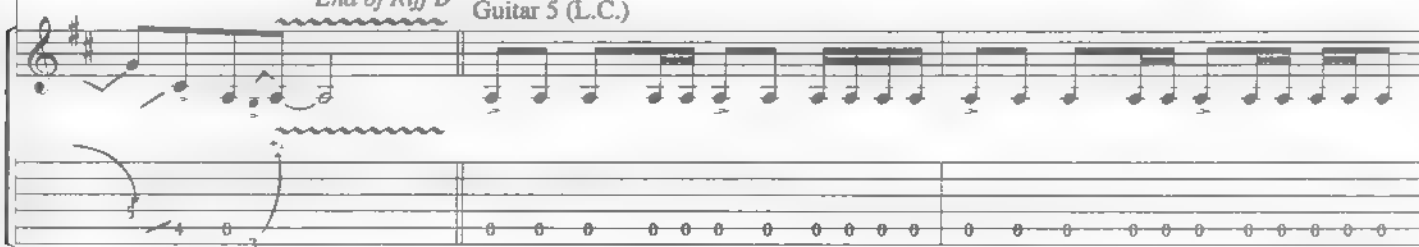
**Outro:**  
A7



**Riff C:**  
Guitar 6 (L.C.)



*End of Riff B* *Rhythm figure 3*  
Guitar 5 (L.C.)





The musical notation for the chorus is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are grouped into four measures. The first measure contains D4, E4, and F#4. The second measure contains G4, A4, and B4. The third measure contains A4, G4, and F#4. The fourth measure contains E4, D4, and a whole rest. Below the staff, the lyrics are written: "Ooh" under the first measure, "yeah," under the second measure, "yeah," under the third measure, and "yeah," under the fourth measure.

*End of Riff C*

[illegible]

*End of Rhythm fig. 3*

*Guitar 5 out*

End of Rhythm fig. 5

The musical notation for 'End of Rhythm fig. 5' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, grouped in pairs of beamed eighth notes, across two measures. The bottom staff is a single-line staff with a series of small circles (pitches) corresponding to the notes in the top staff, also spanning two measures.

*With Riff B*  
**A7**

yeah, yeah, — moan, — moan. —

*Guitar 6 out*  
*Let ring*

\*Guitars 6 and 7

\*Guitars 6 and 7

div

14 14 14 14  
11

15 16 14 16 14

16 16 14 16 17  
11

\*Guitar 5: Left channel and Guitar 7: Right channel and notated in downstems.

*Riff B out With Riffs A and C and Rhythm figure 3 with ad lib variations.*

Guitar 7 (R.C.)

Let ring

17 16 16 16 14 16 16 14 16 17 16 16 16 14

A7

You're gone, you're gone, you're gone, —

Riffs A and C out

With Riff B and Rhythm figure 3 (with ad lib variations) through the rest of the song

— yeah. You're gone, — yeah

Bye, bye, bye, bye, bye, bye, bye, bye, bye, bye,

bye, bye, bye you are gone... You're gone, —

bye, bye, yeah. —

\*Guitar 7 panned from right to left to right channels over the next four measures.

**Refrain of Verse 6:**

If you

Begin fade out

\*\*Flanging effect on all left channel backing guitars over next three measures.

walk you're gon-na get there, but know it takes a lit-tle long - er, and when ya'

A7

Fade out

see it in the dis - tance you will wring your hands and moan. —

\*VSO (variable speed oscillator) effect on all left channel backing guitars through the fade out.

# SINCE I'VE BEEN LOVING YOU

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Slow Jazzy Blues Rock  $\text{♩} = 122$  ( $\text{♩} = \text{♩}$ )  
4/4 with a 12/8 Swing feel

Intro: Guitar 1: \*

No Chord

Cm\*\*

Fm

\*Les Paul: volume is varied throughout (approximate: neck = 10, bridge = 7).

\*\*Chords implied by the organ bass pedals.

\*\*\*Chords stated or implied by the organ. Passing chords in parenthesis. This Fm7 can also be thought of as Ab/F. This chord voicing approach is used on the organ throughout the song.

\*\*\*\*Both pickups: neck = 10, bridge = 7.

E $\flat$       G/D      C $m$       E $\flat$       D7      D $\flat$  maj7

11      13 (13)

5/6      5/7      5/3      5/3

+1/2

N.C. Cm9 Cm7 Cm11

it real ly makes life a drag, \_\_\_

I don't think that's right, \_\_\_

\*Bridge (lead) pickup only = 10

**\*\*Both pickups: neck = 10, bridge = 7.**

N.C.

Fm7

F/C

I've real-ly been the best, the best of fools,-- I did what I could, yeah.

Cm7

Cm11(no3)/G

'Cause I love you, ba-by, how I love you, dar-ling, how I love you, ba-by,

Cm7

ma-ma love you, girl, lit-tle girl.

Gm7

Ab

Fm

But ba-by, since I've been lov-in' you,-- yeah,-- I'm a-bout to lose,-- my wor-ried

*f* Let ring

\*Add fuzztone

\*\*Interior strings are muted with left hand.

**E<sup>b</sup>** **G7/D** **Cm** **E<sup>b</sup>** **D7** **D<sup>b</sup>maj7**

mind, — oh yeah.

## Verse 2:

**Cm7**

Ev-'ry bod - y's try'n to tell me,

*mp* Let ring

**Fm** **Fm7**

that you didn't mean — me no — good, —

**Cm7****Cm11****(Cm6/11)**

I've been try - in', Lord, let me

\*Fuzztone out

\*\*Position hand at first fret.

\*\*\*Re-position hand at third fret

Cm7

tell, let me tell you I real-ly did the best I could. —

N.C.

Fm7

Bb/F

I've been, I've been work-ing from sev - en,

Fm7

ah, to e - lev - en ev' - ry night, — I said it kind - a makes my

Cm7

life a drag, drag, drag, Lord, —



58

Cm9

3

yeah \_\_\_\_ that ain't right \_ now, now.

6

6

6

6

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is one flat (B-flat), and the time signature is 4/4. The guitar part includes a solo section with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The piano part includes a section with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The score includes various musical notations such as chords, scales, and fingerings.

**Guitar I**

E $\flat$  G/D C $\flat$  E $\flat$ 7 D7 D $\flat$  maj7

mind. Watch out!

**Guitar II**

\*\*\*

10 8 11 8 11 8 10 10 8

\*Add fuzztone.

*\*\*Third string muted with fretting hand. Open second string occurs later in the song and may be a guitar error, but is notated for accuracy.*

\*\*\*Fifth string muted with fretting hand. See suggested fingering. Fuzztone out.

\*\*\*\*Bridge pickup: 10, with medium fuzz.

**Bridge:**  
*Guitar Solo*

[illegible][illegible]

The image shows a musical score for guitar, divided into two systems. The first system is for the Cm7 and Cm9 chords. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature. The melody consists of eighth-note triplets. The bass staff shows fret numbers for the left hand. The second system is for the C5 chord. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature. The melody consists of eighth-note triplets. The bass staff shows fret numbers for the left hand, including a 12-fret extension.

*\*Add fuzzione*

**\*\*Downstrums only through measure eleven.**

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is written for guitar and includes a guitar solo. The key signature is Bb major (two flats). The guitar part features a melodic line with triplets and a complex fretboard diagram below it showing fingerings and positions.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The guitar part features a complex melody with many triplets and sixteenth notes. The bass part is a simple, steady accompaniment. The score is divided into two systems, each with a treble and bass staff. The first system is labeled "Fm7" and "Bb/F". The second system is labeled "Fm7" and "Bb/F". The score ends with a double bar line and a repeat sign.

**Cm7** **F7/C** **Cm7** **F7/C**

3 3 3 3

**C5**

8 11 8 10 8 11 10 8 10 8 10 10 0 10 0 10 10 0 10 10 0 10 10 0 10 10 11 12 12

**Gm7** **A $\flat$**  **Fm**

3 3 3 3

**G5**

10 13 13 11 13 10 12 10 11 11 9 11 13 13 16 13 16 15 15 15 13 15 15 15 13 15 15

**E $\flat$**  **G7/D** **Cm** **E $\flat$ 7** **D7** **D $\flat$ maj7**

*mf*

16 13 15 10 8 11 8 10 10 0 10 10 10 10 0 10 0 13 13 13 11 13 14 13 13 13 11 11

\*Fuzztone out

Said I've been cry - in, yeah... Oh my tears they fell like rain,...

*f* Guitar 2 out

don't you hear,... don't you hear them fal - ling, .

Guitar 1 *f*

don't you hear,... don't you hear them fal - ling?\_

E $\flat$  G7/D Cm E $\flat$ 7 D7/9D $\flat$ maj7

*f*

Verse 4:  
Cm

Do you re-mem-ber ma-ma, when I knocked up - on your door, I said you had the nerve —

*mf*  
Let ring

Fm9

to help? You did - n't want me no more, — yeah. —

Cm

O - pen my front door, hear my back door slam, you know I must have

one of them new fan-gled, new — fan - gled back door men, yeah, yeah, yeah, yeah, yeah, yeah.

I've been a' work-ing from sev - en, sev - en, sev - en to e -

B $\flat$ /F F Fm7

le - ven ev - 'ry night it kind - a makes my life a drag, — (a

le - ven ev - 'ry night it kind - a makes my life a drag, — (a

\*Notes and lyrics in parentheses are whispered here.

Cm7

Cm11

drag,) a drag, drag, ah, \_\_\_\_\_

The first system contains a vocal line and a guitar line. The vocal line has notes for 'drag,) a drag, drag, ah,' followed by a long line. The guitar line features a series of triplets and fingerings: 3-10, 8, 8, 8, 8, 10, 8, 10, 8, 11, 8, 8, 8, 11, 8, 10, 10, 8, 8.

Cm7

yeah it makes a drag.

The second system contains a vocal line and a guitar line. The vocal line has notes for 'yeah it makes a drag.' followed by a long line. The guitar line features a series of triplets and fingerings: 10, 10, 8, 10, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 8, 10, 8, 10, 0, 3, 1, 3, 0, 3.

Gm7

Ba - by since I've been lov - 'in you, \_\_\_\_\_

The third system contains a vocal line and a guitar line. The vocal line has notes for 'Ba - by since I've been lov - 'in you,' followed by a long line. The guitar line features a long sustain with a triplet and fingerings: 5, 5, 3, 3.

A $\flat$  B $\flat$ /A $\flat$

Fm

I'm a-bout to lose, I'm a-bout to lose, \_\_\_\_\_ lose my wor-ried

The fourth system contains a vocal line and a guitar line. The vocal line has notes for 'I'm a-bout to lose, I'm a-bout to lose,' followed by a long line and 'lose my wor-ried'. The guitar line features a long sustain with a triplet and fingerings: 6, 8, 6, 5, 3, 5, 3, 5, 4, 6, 4, 3, 1, 3, 1, 3.



E $\flat$ 

G7/D

Cm

E $\flat$ 7

D7

D $\flat$ maj7

mind.

And just one more, just one more.

Refrain:

Ah,

yeah.

Since I've been lov-'in, I'm gon-na lose, my wor-ried mind.—

D7

D $\flat$ maj7

ritard.

Freely

Fade out

\*Fuzztone out.

\*\*Slide down and up repeatedly.

# OUT ON THE TILES

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN BONHAM

Heavy Rock (♩=92)

Intro:

G6(no3rd)

F#maj(no3rd)

A

As I

Guitar 1 \*

**ff**

+1/2

+1/2

+1/2

Verses 1&2:

F#m

No Chord

E

B

walk down the high-way all I do is sing a song,— and a  
Just a sim-ple guy— and live from day to day,— a

F#m

E

B

train that's pass-in' my way helps the rhy-thm move a-long— There  
ray of sun-shine melts my frown— and blows my blues a-way.— There's

\*Les Paul Bridge pickup with moderate distortion. All downstrokes; measures 1 and 2.

\*\*Chords listed are stated and or implied by the guitar. A double time feel is used throughout the section.



[illegible]

**G6(no3rd)** **F7(no3rd)** **A**

oooh, yeah, — oooh, yeah. —

V

+1/2 +1/2 +1/2

Verses 3&4: F#m E B

I'm so glad I'm liv - ing, gon-na tell the world — I am,  
— 'in in — the noon day sun, — try'in' to flag a ride, —

\*f

0 4 4 — 1 2 1 2 1 2 1 4 0 2 0 2 0 2 3 2 0

The musical score is presented in three systems. The first system shows the vocal melody on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is accompanied by piano chords labeled F#m, E, and B. The lyrics are: "Got me a fine — wo - man, she says that I'm — her man, a Peo-ple go — and peo-ple come — see my rid - er right by my side, — it's a". The second system continues the vocal melody with a wavy line indicating a continuation of the melody. The third system shows the guitar accompaniment on a six-string staff, featuring a bass line with a 4/4 time signature and a key signature of three sharps. The guitar part includes a wavy line indicating a continuation of the melody and a series of fret numbers: 0 4 4 1 2 1 2 1 2 1 4 0 2 0 2 0 2 3 2 0.

\*A double-time feel is used throughout this section.

F#m

E

A/C#

A

one thing that I know — for sure — gon-na give her all the lov'-in like no-bod-y, no - bod-y,  
to-tal dis-grace, — they set the pace, — it must be a race, — the best thing I can do is

A

1.

F#5 E5

F#5 E5 F#5

2.

F#5 E5

F#5 E5 F#5

no-bod-y, no - bod-y can. — Stand — —  
run.

## Chorus:

E

A

E

All I need from you, — is all your love, —

\*The lower strings are emphasized in the E and A chords. All down strokes. A standard time feel is used throughout the section.

A E A

\_\_\_\_ All you got-ta give to me, \_\_\_\_\_ is all your love. \_\_\_\_\_

E A Em7/B E

All I need from you, \_\_\_\_\_ is all your love, \_\_\_\_\_

E A E

\_\_\_\_ All you got-ta give to me, \_\_\_\_\_ is all your love. \_\_\_\_\_

A G6(no3rd) F7(no3rd) A

\_\_\_\_ Ooh yeah, \_\_\_\_ ooh, yeah, \_\_\_\_

G6(no3rd)

F7(no3rd)

A

Oooh yeah, —      oooh, yeah, —      ooh — yeah. —

Coda:

E

G/E

E

G/E

E

G/E

A/E

G/E

Aww yeah, —      yeah, oooh —      aww yeah, —      yeah, oooh —      aww yeah, —      yeah, oooh —

*Let sixth string ring*

E

G/E

E

G/E

E

G/E

E

A/E

G/E

yeah, oooh —      yeah, oooh —      Oh — that good lem - on set on  
yeah. — Ah, —

*Let sixth string ring*

\*The sixth through third strings are emphasized throughout this section

\*\*Switch to both neck and bridge pick-ups. Ambient guitar track out

me more, — more.  
Ah, ha, ha, ha, ha, ha, yeah, yeah, —

All I did or said was be

Let sixth string ring.

9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
7	7	7	7	10	x	7	7	7	10	10	10	7	7	7	7	10	10	x	7	12	x	10	10	10
0	0	0	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0	x	0	0	0	0	0	

my one. —  
Ah, — ha, ah, ha, ah, ha, ah, yeah, yeah. —

Let sixth string ring.

9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
7	7	7	7	10	x	7	7	7	10	10	10	7	7	7	7	10	10	x	7	12	x	10	10	10
0	0	0	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0	x	0	0	0	0	0	

Repeat with ad-lib variations and fade.

Let sixth string ring.

9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
9	9	9	9	12	x	9	9	9	12	12	12	9	9	9	9	12	12	x	9	14	x	12	12	12
7	7	7	7	10	x	7	7	7	10	10	10	7	7	7	7	10	10	x	7	12	x	10	10	10
0	0	0	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0	x	0	0	0	0	0	



# GALLOW'S POLE

Traditional

Arrangement By

JIMMY PAGE and ROBERT PLANT

Country Folk Rock Ballad ♩ = 100 (with a double-time feel)

Intro: A7 Am7 A7 Am7 Dadd4/A A7 Am7

Acoustic Guitar

*mp* Let ring

Verse 1:

A7 Am7 A7 Am7 Dadd4/A A7 Am7 Dadd4/A

Hang-man — hang-man — hold it a lit-tle while —

A7 Am7 Dadd4/A G5 D/A A7 Am7 Dadd4/A

I think I see my friends com-ing, rid-ing man-y a mile. —

Double-time feel\* Regular feel

\* As if ♩ = ♩ = 200

## Verse 2:

Dadd4/A

A7

Am7

Dadd4/A A7

Am7

A7

Am7

Dadd4/A

My friends you get some sil ver? You get a lit tie gold? —

A7

Am7

Dadd4/A

G5

D/A

A7

Am7

Dadd4/A

What\_ did you bring me my dear friends? Keep me from the gal-lows — pole.\_

*Double-time feel\** *Regular feel*

\* As if ♩ = ♩ = 200

A7

Am7

Dadd4/A

G5

D/A

G5

D/A

What did you bring me?\_ Keep me from the gal - lows —

Dadd4/A Verse 3:

A7

Am7

Dadd4/A A7

Am7

A7

Am7

Dadd4/A

— pole.\_ I could'n't get no sil - ver, —

A7 Am7 Dadd4/A A7 Am7 Dadd4/A

I could n't get no gold. \_\_\_\_\_ You know that we're too damn poor (to)

G5 D/A A7 Am7 Dadd4/A A7 Am7

keep (you) from the gal-lows pole. \_\_\_\_\_

**Chorus:** A G5 D G A D G5

Hang-man hang-man hold it a lit-tle while.

**Mandolin (Arr. for Guitar)** *f*

**Acoustic 6 string** *mp*

**Acoustic 12 string** *mp*

\* The lowest three strings are emphasized in strumming the A and G5 chords

A musical score for the song "I Think I See My Brother Coming". The score is written for a vocal line and two guitar parts. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics: "I think I see my \_\_\_\_\_ broth - er com - ing ri - ding man - y a". The guitar parts include a lead line with a solo section marked "Solo" and a rhythm line. The score is divided into two systems, each with a key signature change from F# to C major.

### Intro 2:

The musical score is for the song "The Wind" by Gustav Mahler, from his song cycle "Des Knaben Wunderhorn". It is arranged for voice, piano, and guitar. The score is in 4/4 time and the key of D major (indicated by two sharps: F# and C#).

The vocal line (Soprano) begins with the lyrics "The wind is blowing" and continues with "The wind is blowing". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The guitar accompaniment is written in a simplified style, using numbers 1-3 for fretting and a slash (/) for natural harmonics.

The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the guitar accompaniment and the piano accompaniment. The guitar part is written in a simplified style, using numbers 1-3 for fretting and a slash (/) for natural harmonics.

The score is in 4/4 time and the key of D major (indicated by two sharps: F# and C#). The tempo is marked "Allegretto" and the mood is "Moderato". The score is for a vocal solo and piano accompaniment, with a guitar part added for a simplified arrangement.

\* All G's on the sixth string are bent a quarter step in this figure throughout the song.

**Verse 4:**



Bro-ther you get \_ me some sil - ver? Did you get a lit- tle gold?\_

*(Bass guitar enters)*

Musical score for "The Rose Tree" in G major, 4/4 time. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the bass line is written on the lower staff. The piece begins with a forte (*f*) dynamic. The melody consists of eighth notes, and the bass line consists of quarter notes. The piece ends with a double bar line.

Musical notation: Treble clef, G major (F#), 4/4 time. Dynamics: *f*. The score is written on a grand staff. The melody is written on the upper staff, and the bass line is written on the lower staff. The piece begins with a forte (*f*) dynamic. The melody consists of eighth notes, and the bass line consists of quarter notes. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody starts with a treble clef and a key signature of one sharp. The tempo is marked 'mp' (mezzo-piano). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The accompaniment consists of a steady eighth-note pattern in the bass clef. The score is divided into measures by bar lines, and there are repeat signs at the beginning and end of the piece.

\* *Scratch: mute strings with left hand at II and strum.*

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper staff of each system, and the accompaniment is written on the lower staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the first system and a more complex rhythmic pattern in the second system, including triplets and sixteenth notes. The score is written in a clear, legible font, and the musical notation is well-organized and easy to read.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music is in 4/4 time. The melody begins with a half note G4, followed by a half note A4. The accompaniment starts with a half note G3, followed by a half note A3. The melody continues with a half note B4, followed by a half note C5. The accompaniment continues with a half note B3, followed by a half note C4. The melody concludes with a half note D5, followed by a half note E5. The accompaniment concludes with a half note D4, followed by a half note E4. The piece is marked with a mezzo-piano (*mp*) dynamic.

## Verse 5:

A

Bro-ther I brought you some sil - ver, *yeah*,  
(spoken)

\* Strings (5) (4) and (3) are emphasized in the strum (downstroke).

I brought a lit-tle gold... I brought a lit-tle of ev - ry - thing...

G5

D/A

A



This system contains the detailed musical notation for the first system. It includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a melody line with lyrics and a guitar-specific staff with tablature (numbers 1-10) and fret numbers (3, 7). The bass staff shows a bass line with fret numbers (3, 7) and a guitar-specific staff with tablature (numbers 1-10) and fret numbers (3, 7). The system is divided into three measures, with the first measure containing the lyrics 'Keep you from the gal-lows pole. \_\_\_\_' and the second measure containing 'Yes I'.

C+4

D/A

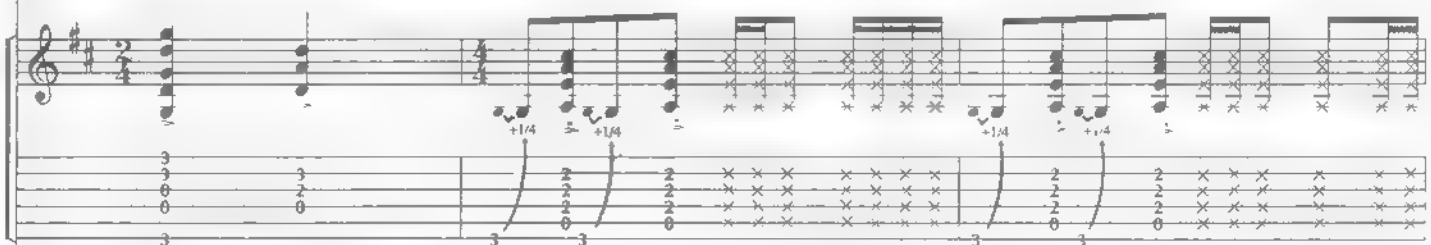
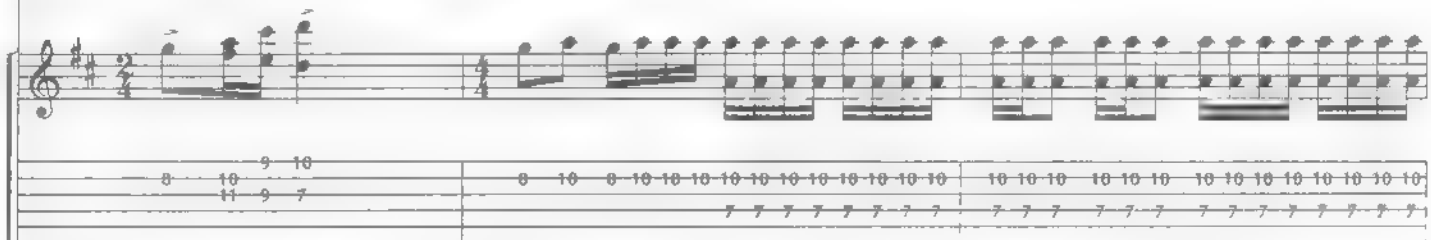
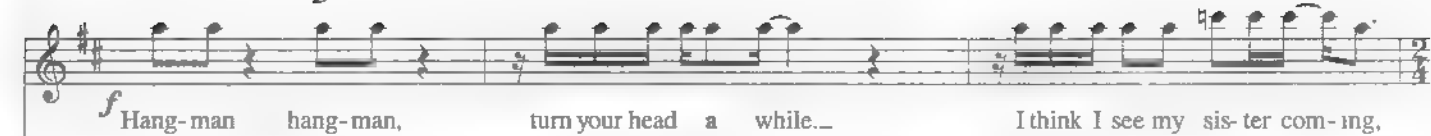
A



This system contains the detailed musical notation for the second system. It includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a melody line with lyrics and a guitar-specific staff with tablature (numbers 1-10) and fret numbers (3, 7). The bass staff shows a bass line with fret numbers (3, 7) and a guitar-specific staff with tablature (numbers 1-10) and fret numbers (3, 7). The system is divided into three measures, with the first measure containing the lyrics 'brought you.' and the second measure containing 'Keep you from the gal-lows \_\_\_\_ pole. \_\_\_\_'.

## Chorus:

A G5 D G5 A G5 D G5 A G5 D G5







Gmaj7

D

Take him to some shad - y bow - er. Save me from the wrath of this

(Mandolin)

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 10 10

7 7

(Banjo)

10 9 11 9 11 7 9 11 7 7 9 14 9 14 9 14 9

(Acoustic 6+12 string)

2 2

3 3

0 0

3 3

\* Doubling E at XIV is optional, and is suggested for simulating the banjo sound only.

Gmaj7 A

man. Please

10 10

7 7

12 11 7 9 11 7 7 9 11 12 9 11 12 9 11 12 9 10 11 7 10 11

2 2

3 3

0 0

3 3

\*\* Brush with side of right hand Overdubbed see note next page

A6 Gmaj7 Dmaj7

take him. Save me from the wrath of this —

\* Upstroke from string 1 through 5 Overdubbed chord-possibly all harmonics (A6 only)

Gmaj7 A

— mad - man. —

Chorus: A6 Gmaj7 D G5 A Gmaj7 D G5

The musical score is arranged in five systems. The first system shows the vocal melody in treble clef with lyrics: "Hang - man hang - man up - on your face a smile." The second system continues the vocal melody, marked with a forte (*f*) dynamic. The third system shows a piano (*p*) accompaniment for the vocal line. The fourth system features a guitar part marked *mp* (mezzo-piano) with a complex, fast-moving melody. The fifth system shows another guitar part, marked *mp*, which includes a mix of acoustic and electric guitar sounds.

\* Overdubbed chord-possibly all harmonics (A6 only).  
 \*\* With acoustic 12 string mixed below it. Electric guitar part  
 does not include F# in the G chords throughout the Chorus, 12  
 string does

A Gmaj7 D Gmaj7 D Gmaj7 A

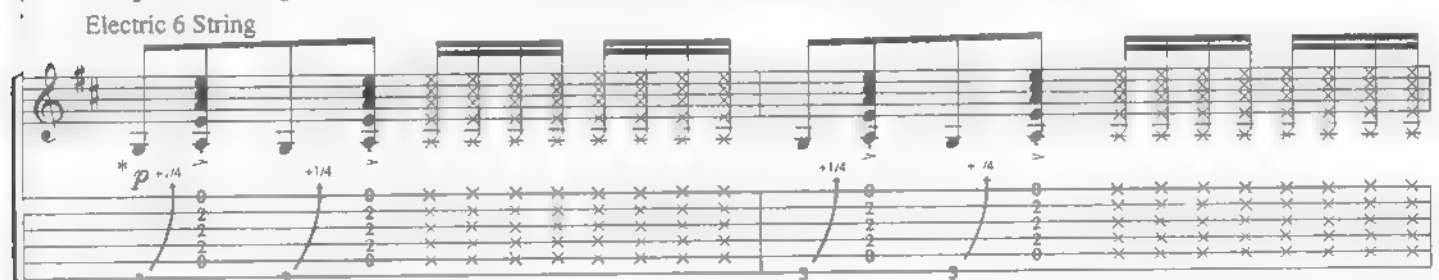
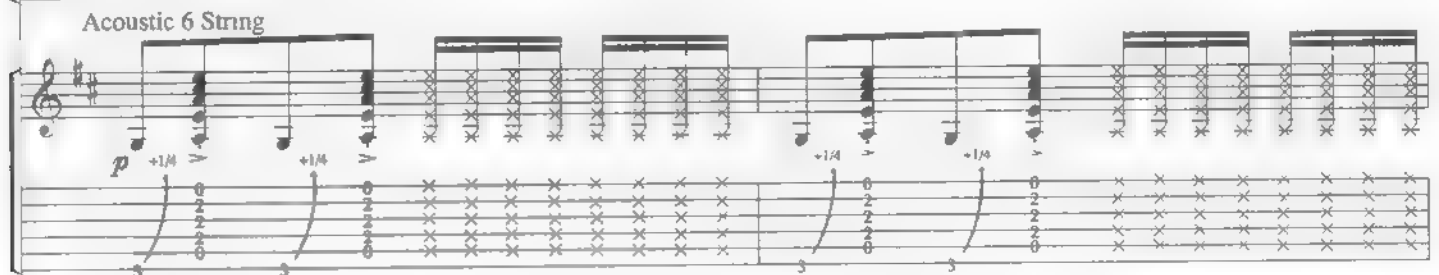
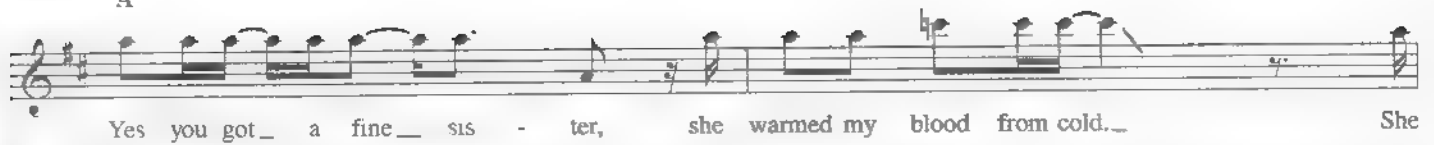
Tell me that I'm free to ride, ... ride for man-y a mile, ... mile, —

\* Acoustic 12 string plays the complete chord, electric guitar plays notes on ⑤④ + ③ only.

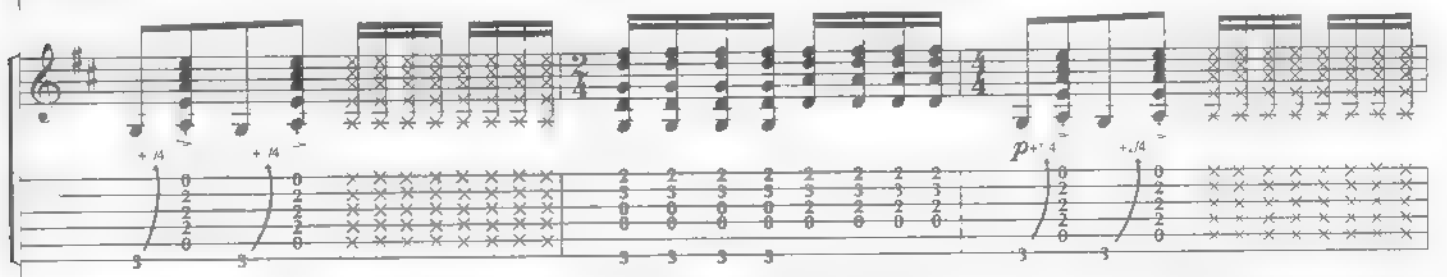
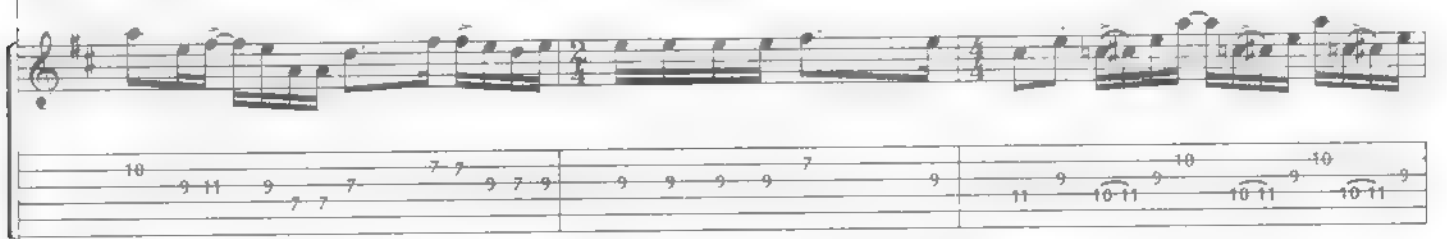
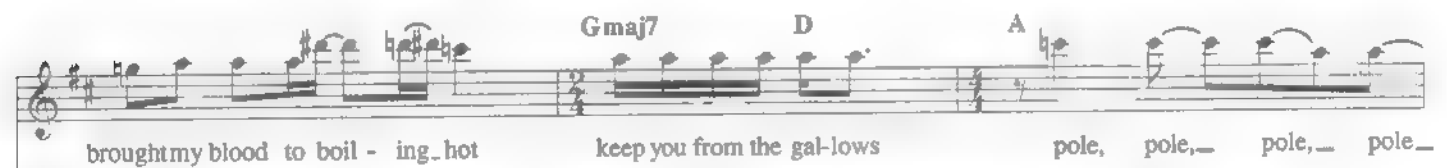
[illegible]

## Verse 6:

A



\*Continue Electric Guitar with 12 string Guitar.





A

— yeah, yeah. — Broth-er brought me sil-ver, and your sis-ter warmed my soul, but

mp +1/4 +1/4 +1/4 +1/4 +1/4 +1/4

Gmaj7

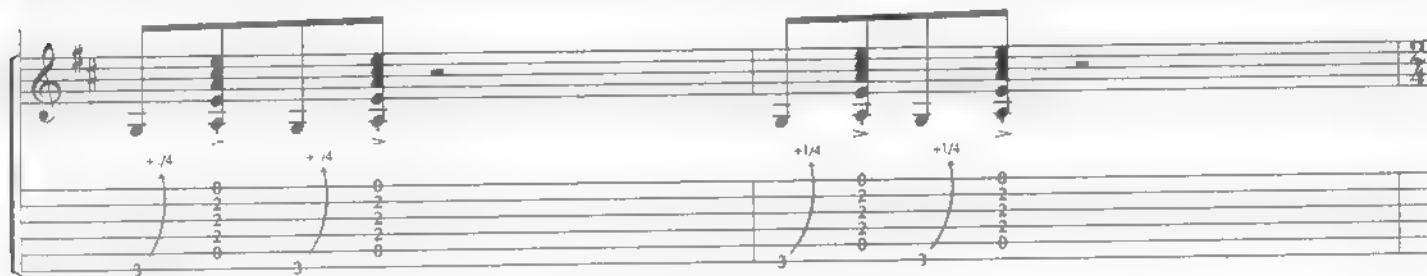
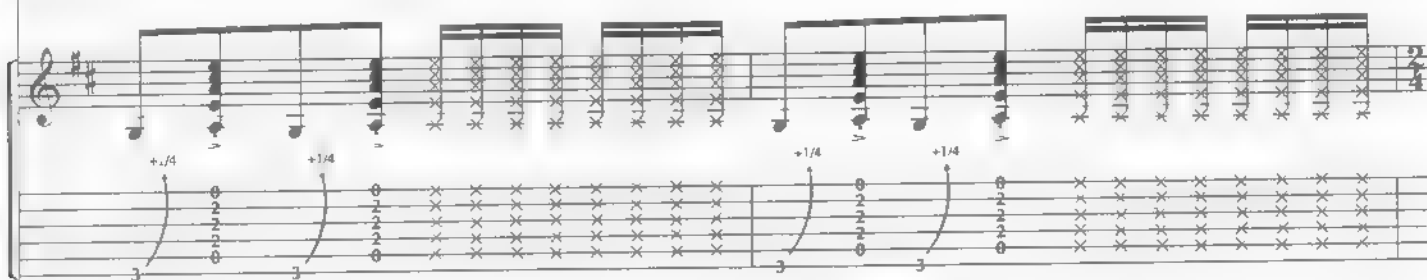
D

A

now I laugh and pull so hard. See ya swing-ing on the gal-lows pole yeah.

+1/4 +1/4 +1/4 +1/4 +1/4 +1/4



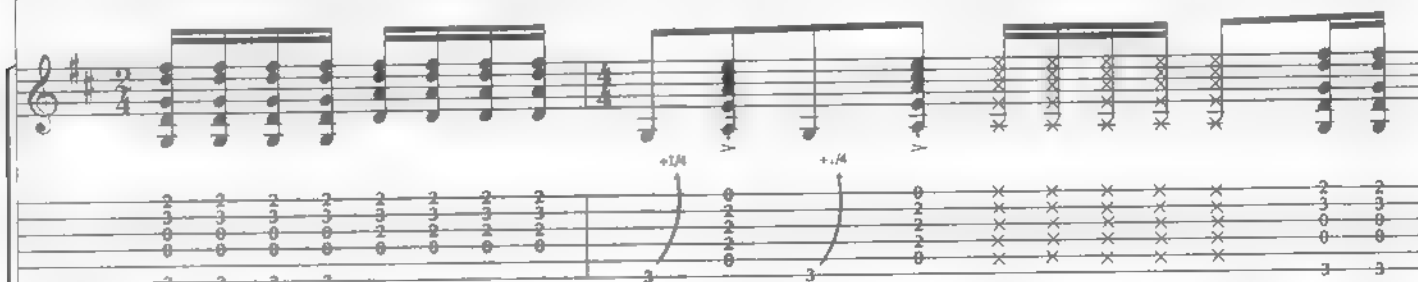


Gmaj7

D

A

Gmaj7



## Intro 3:

Gmaj7/A

D/A

A

Gmaj7

D

A

Swing-ing on the gal-lows pole...

A/E G6 F#m7

Strum Pick \*\*

mp

+1/4

\*Polychords: an A chord (Banjo) above a Gmaj7 chord (Acoustic 6 string) , etc.

\*\*Bar 5-3 at IX

With Banjo figure 1 with ad lib variations (see Performance Notes):

Swing-ing on the gal-lows pole...

Gmaj7 D A Gmaj7 D A

Banjo A G/B F#7 A/E G6 F#m7

Strum Pick Strum Pick

mp

+1/4

Gmaj7 D A Gmaj7 D A

Swing-ing on the gal-lows — pole, pole, — pole, pole, pole, pole, —

## Chorus:

*p* Ah ha ha,

Banjo A G/B F#7 A/E G6 F#m7

Strum Pick Strum Pick

Acoustic 6 String

Gmaj7 D A Gmaj7 D A Gmaj7 D A

— pole, yeah. — Ah ha ha, — ah ha ha, —

*mp* ah ah ha, ah ah ha, ah ah ha,

A G/B F#7 A/E G6 F#m7 A G/B F#7

Strum Pick Strum Pick Strum Pick

Acoustic 6 String

The musical score for "The Ballad of the Flag" is presented in three systems. The first system shows the vocal melody with lyrics "ah ha ha, ah ha ha, ah ha ha" and guitar accompaniment with chords Gmaj7, D, and A. The second system is the chorus, with lyrics "ah ah ha, ah ah ha, ah ah ha ha ha" and guitar accompaniment. The third system shows the electric 6 string guitar and banjo parts, with the guitar continuing the same pattern as the first system. The banjo part is indicated by a wavy line and a fret number of 13.

**System 1:**

Vocal: ah ha ha, ah ha ha, ah ha ha

Guitar: Gmaj7 D A Gmaj7 D A Gmaj7 D A

**System 2 (Chorus):**

Vocal: ah ah ha, ah ah ha, ah ah ha ha ha

Guitar: ah ah ha, ah ah ha, ah ah ha ha ha

**System 3:**

Banjo and Acoustic 6 string Guitar continue with same pattern.

Electric 6 String

Banjo: 13 14 14 14 12 13 14

[illegible]

The musical score for "Keep a Swing-ing" is presented in three staves. The top staff is for guitar, featuring a key signature of one sharp (F#) and a 4/4 time signature. The chords Gmaj7, D, and A are indicated above the staff. The melody consists of eighth and quarter notes, with a repeat sign at the end of the first measure. The middle staff is for vocal harmony, with lyrics "ah ha ha ha" and "ah ha" written below the notes. The bottom staff is for vocal melody, with lyrics "keep a swing - ing," written below the notes. The melody includes a trill marked with a "7" and a "tr" symbol. The guitar part includes a solo section marked with a "7" and a "tr" symbol, and a final section marked with a "7" and a "tr" symbol.

[illegible]

Ma Ma Ma (You Really Got Me)

Gmaj7 D A Gmaj7 D A

ma ma ma ma ma ma ma ma oh yeah. \_\_\_\_\_

ah ah ha ah ha ha ha ha,

17 17 17 17 16 14 16 16 16 14 14 14 16 16 14 14

**Gmaj7 D A Gmaj7 D A Gmaj7 D A**

Ooh — yeah, ooh yeah, — Ah ha ha, —

ah ah ha, ah ha ha ha ha ah ah ha

*\*Div*

14 14 17 14 14 17 16 14 14 14 14 16 14 13 12 11 12

15 14 13 14 13 15 15 13 14

14 12 14 12 14 14 14 12 14

\*Down stems for overdub (in parenthesis).

Gmaj7 D A Gmaj7 D A Gmaj7 D A

ah ha ha, ah ha ha, ah ha,

ah ah ha ha ha ah ah ha ah ah ha ha ha

13 15 17 17 13 14 12 14 (14) 17 14 16

Gmaj7 D A Gmaj7 D A

swing-ing on the gal-lows yeah, swing-ing on the gal-lows pole.

ah ah ha ah ah ha ha ha

12 14 16 14 12 14 12 14 12 14 14 14 16 14 16 14 12 14 17 16 14

Gmaj7 D A Gmaj7 D A

Swing-ing on the gal-lows pole, swing-ing on the ha ha, I got-ta

ah ah ha ah ah ha ha ha

12 15 14 12 14 15 14 12 14 14 12 14 13 14 12 14 13 10 11 10

The musical score for "Swing" by Duke Ellington is presented in three systems. The first system shows the vocal melody with lyrics "swing. See saw knock on my door, ah swing" and chord symbols G6\*, D, A, G6, A, G6, D, A above it. The second system continues the vocal melody with lyrics "ah ah ha ah ah ha ah ah ha". The third system features a piano accompaniment with complex rhythmic patterns, including triplets and sixteenth notes, and fingerings such as 14-16, 14-16, 14-16, 10-20, 20-17-14, 14-16, 14-16, 16-14-16, 14-16, 14.

*\*Play 1 and 2 open with standard G chord.*

G6 A G6 D A  
 See saw, knock on my door ah, I got - ta swing, ah huh,  
*pp* ah ah ha ah ah ha  
 14 13 15 15 15 15 13 14

G6                      D                      A                      G6                      D                      A

keep a swing - ing,                      yeah,                      keep a cool - ling,                      yeah

*Fade out*

ah                      ah    ha                      ah                      ah    ha

3                      3                      3                      3

+1/2

14 15 16                      16 14 14 16 14                      17 14                      14                      15 14 12 12                      13                      12                      14 13                      14 12                      14 13 12 11

G6      D      A                      G6      D      A                      G6      D      A

keep it cool,      ah ah      yeah.

G6 D A G6 D A Gmaj7\* D A

14 14 15 12 14 12 14 13 12 11 13 14 12 14 8 7 9 7 0 7 10 7

*\*Return to previous Gmaj7 fingering.*



*Words and Music by*  
**JIMMY PAGE**

**Warm-up:**

Mandolin (Arranged for Guitar) Capo at 5

Am

Am/G

Acoustic 12 string Guitar

The musical score for the Acoustic 12 string Guitar part consists of four measures. The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure begins with a piano (*p*) dynamic marking. The melody is composed of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The guitar part is represented by a series of vertical lines (stems) on a six-line staff, indicating fret positions for each string. The strings are labeled T (Treble), A (Acoustic), and B (Bass) on the left side of the staff.

\*See performance notes

Spoken counting

"One two one two three four one two"  
(Whispered)

**Intro:**

Acoustic 12 string Guitar

G/B

Am

G5/D D

Dsus4 D

Dsus2

D

Let ring *mp* *f* *mp* *f* *mp* *p*

## Verse 1:

Am

G

D

Am

G

D

Meas - ur - ing a sum - mers day,

I on - ly find it slips a -

Mandolin (Arranged for Guitar)

Acoustic 12 string Guitar

*mp* *p* *mp* *mp* *p*

D

C

G/B

Am

G5/D

D

way to grey.

The hours, they bring me

Let ring *mp* *f* *mp* *f*

Dsus4 D

Dsus2

C

D

G



## Chorus:

G

D

D

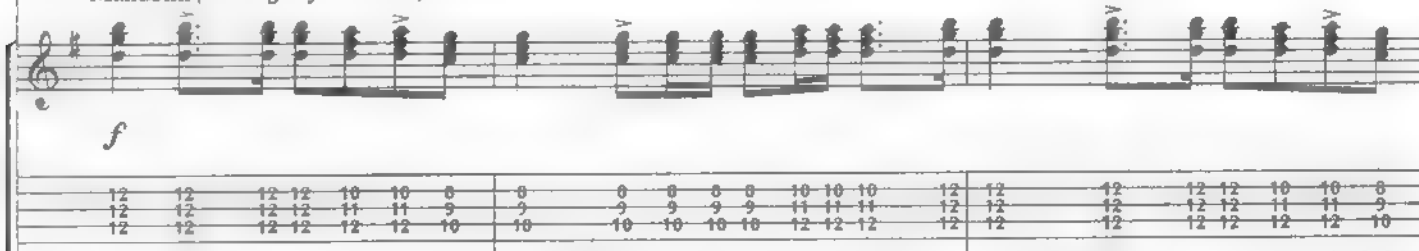
G

D

C

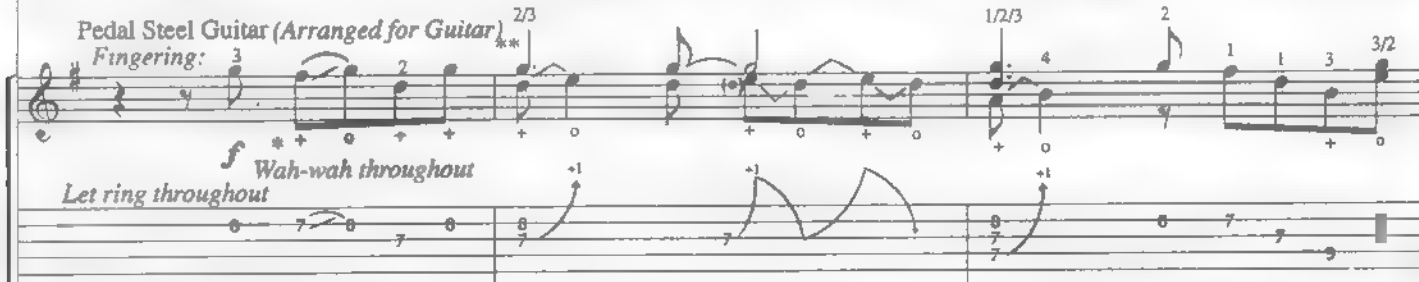


## Mandolin (Arranged for Guitar)

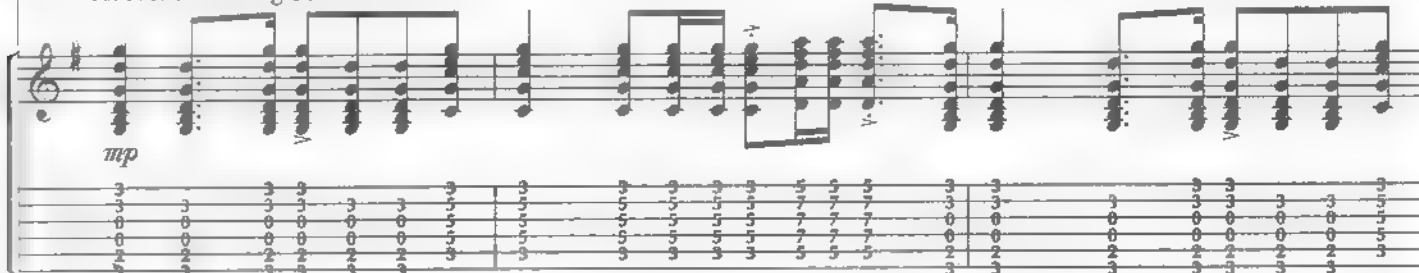


## Pedal Steel Guitar (Arranged for Guitar)

Fingering:



## Acoustic 12 string Guitar



\* (+ = treble position, o = bass position)

\*\* The first number is for the finger on the lower string.

D G D C D G

from a dream, I was her love, oh, she was my queen —

Dsus4 D Dsus4 D

And now a thous-and years — be - tween.

\* High G heard with chord is an overtone



**Bridge 1:**  
Mandolin  
Am

C

D

Staff 1: Mandolin. Measures 1-3. Chords C and D are indicated above the staff. The staff shows a sequence of chords and single notes.

**\*Pedal Steel Guitar (Arranged for Guitar)**

*f*

Staff 2: Pedal Steel Guitar. Measures 1-3. The staff shows a sequence of chords and single notes with a wavy line indicating a slide.

**Acoustic 12 string Guitar**

*mp*

*p*

*mp*

*p*

Staff 3: Acoustic 12 string Guitar. Measures 1-3. The staff shows a sequence of chords and single notes.

\* Using a metal slide will create a similar sound to the pedal steel.  
Tuning: E A D G# B D

F

E

F

E

F

C

Staff 1: Mandolin. Measures 4-6. Chords F, E, F, E, F, and C are indicated above the staff. The staff shows a sequence of chords and single notes.

Staff 2: Pedal Steel Guitar. Measures 4-6. The staff shows a sequence of chords and single notes with a wavy line indicating a slide.

Staff 3: Acoustic 12 string Guitar. Measures 4-6. The staff shows a sequence of chords and single notes.

C G D G D G D C D G

8va

## Chorus:

G C D G C

Tan - ger- ine, \_\_\_\_\_ Tan- ger- ine, \_\_\_\_\_ liv- ing re - flec- tions, \_\_\_\_\_

8va

from a dream. I was her love oh, she was my queen.

And now a thous - and years be - tween.



## D Transition

8va

3/4

Let ring throughout

10 10 10 10 10 10 10 10 10 10 10

11 11 11 11 11 11 11 11 11 11 11

12 12 12 12 12 12 12 12 12 12 12

15 15

10 12 10 12 10 12 10 12 10 12 10

7 7 7 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0

## D

## Dsus4D Dsus2

*mp*

10 10 10 10 10 10 10 10 10 10 10

11 11 11 11 11 11 11 11 11 11 11

12 12 12 12 12 12 12 12 12 12 12

*f*

10 12 10 12 10 12 10 12 10 12 10

7 7 7 7 7 7 7 7 7 7 7

13 13 13 13 13 13 13 13 13 13 13

10 12 10 12 10 12 10 12 10 12 10

7 7 7 7 7 7 7 7 7 7 7

*mp*

2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0

Pedal Steel Guitar (Arranged for Guitar)  
Am7 Am

Acoustic 12 string

Acoustic 12 string

[illegible]

\* Hammer-on with 2nd then 1st left hand fingers for the bass notes G & B, with right hand classical style harmonics at XII

# THAT'S THE WAY

Words and Music by  
JIMMY PAGE and ROBERT PLANT

British Country-folk Ballad ♩ = 100

Intro:

Acoustic Guitar \*\*

**Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G**

*mp* *mf* *mp*

Verse 1:

**Gmaj7**

**C/G Gmaj7**

**C/G Gmaj7**

**C/G**

I don't know how I'm gon - na tell you,

Mandolin (Arranged for Guitar) Capo at V

*p* *mp* *p*

Pedal Steel Guitar (Arranged for Guitar)\*\*

*p* +1

*mp*

The song was recorded in Gb major, but is written here in G major for easier reading.

\*\* The Acoustic Rhythm Guitar is tuned in "Open G".

⑥ = Db, ⑤ = Gb, ④ = Db, ③ = Gb, ② = Bb, ① = Db.

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I can't play with you no more,

*p mp p mp*

7 7 8 10 17 10 8 7 8 8 8 8  
8 8 12 15 12 8 8 8 8 8 8 8  
7 7 9 11 16 11 9 7 9 9 9 9

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I don't know how I'm gon - na do what ma- ma told — me,

*p*

7 7 8 10 17 10 8 7 8 8 8 8  
8 8 12 15 12 8 8 8 8 8 8 8  
7 7 9 11 16 11 9 7 9 9 9 9

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G



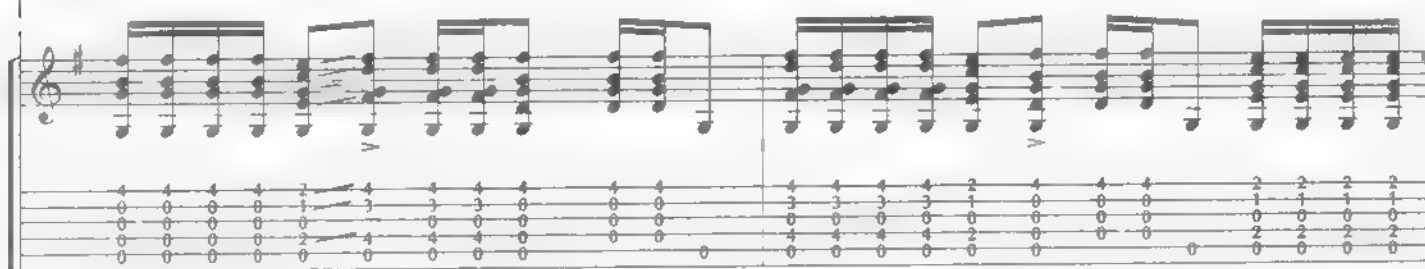
my friend the boy next door.

*Mandolin Figure 1*

Gma



Let ring



Gmaj7

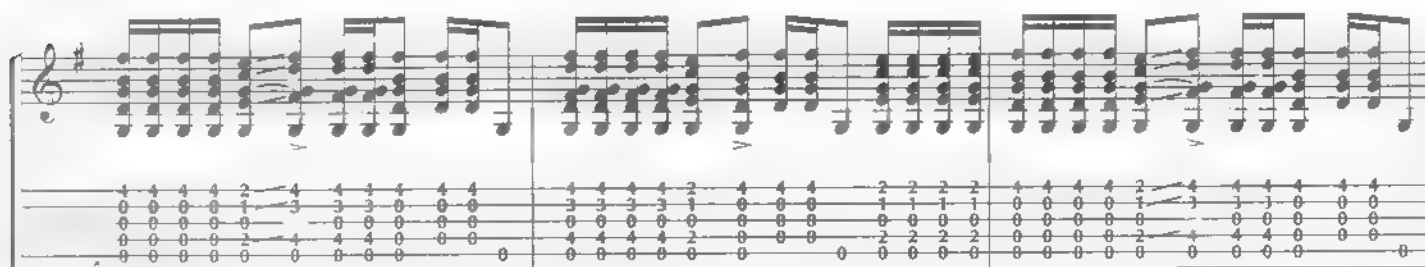
C/G Gmaj7

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

*Intro 2: Gma*

\*Let all notes ring to simulate the pedal steel guitar sound throughout the song.

\*\*Both figures contain ad lib variations.

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C G Gmaj7

8<sup>va</sup>

*p* *p* *mp*

10 7 8 8 8 8 7 7 8 10 10 7 8 8 8 8  
12 7 9 9 9 9 7 7 9 11 12 7 9 9 9 9  
11 0 9 9 9 9 7 7 9 11 11 0 9 9 9 9

+1 PM +1 PM +1 Release bend +1 +1

7 14 15 14 15 16 15 17 18 17 17 19 20 19

Verse 2:  
Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I can't be-lieve what peo-ple say - ing, —

8<sup>va</sup>

*p* *mp* *p*

7 7 8 10 10 7 8 8 8 8  
0 0 0 12 12 0 9 9 9 9  
7 7 9 11 11 0 11 7 9 9 9 9

*p* Release bend +1 +1

20 19 19

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

you gon - na let your hair hang down. —

8va

*p* *mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 12 12 12 8 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

pp +1/2

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I'm sat - is - fied — to sit — here work - ing all day long

8va

*p* *mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 12 12 12 8 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

(7)

Intro 3: \*

Gmaj7

C/GGmaj7

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

You're in the dark-est side of town.

8va

*p* *loco* *p* *mp* *mp*

8va

*f*

*mp* *mf* *mp*

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

C/GGmaj7

C/G

8va

*p* *p* *mp* *p*

8va



Gmaj7

C/GGmaj7

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

8<sup>va</sup>

*p* *mp* *p* *mp*

8<sup>va</sup>

*mf* *mp* *mf* *mp*

## Verse 3:

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

And when I'm out — I see you

8<sup>va</sup>

*p* *p* *mp*

8<sup>va</sup>

*mf* *mp*

**C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7**

walk - in! — Why don't your eyes — see —

*p* *p* *mp*

*loco*

$+1/2$

*mf* *mp*

**C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7**

me? — Or could it be — you've found an —

*p* *p* *mp*

*mf* *mp*

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

oth-er game — to play? What did ma-ma say — to

8<sup>va</sup> *p* *p* *mp*

10 7 8 8 8 8 7 7 8 10  
12 8 8 8 8 8 8 8 8 12  
11 7 9 9 9 9 7 7 9 11 0

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains two measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth and sixteenth notes. The melody and bass line are written in a style that suggests a simple, folk-like tune. The score is divided into two systems by a double bar line. The first system contains the first four measures of the melody and bass line. The second system contains the next four measures. The melody and bass line are written in a style that suggests a simple, folk-like tune. The score is divided into two systems by a double bar line. The first system contains the first four measures of the melody and bass line. The second system contains the next four measures. The melody and bass line are written in a style that suggests a simple, folk-like tune.

me? That's the way

*p*

*mp*

Chorus: B $\flat$ +4 B $\flat$  B $\flat$ +4 B $\flat$

[illegible]

[illegible]

The musical score is for a piece titled "G7 C/G". It features a vocal melody in the upper staff and guitar accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics "ooh" and "ooh" with long notes. The guitar accompaniment consists of a bass line and a treble line. The bass line features a repeating eighth-note pattern. The treble line features a repeating eighth-note pattern. The score is divided into two systems, each with a vocal staff and a guitar staff. The guitar staff includes a bass line and a treble line. The bass line features a repeating eighth-note pattern. The treble line features a repeating eighth-note pattern. The score is divided into two systems, each with a vocal staff and a guitar staff. The guitar staff includes a bass line and a treble line. The bass line features a repeating eighth-note pattern. The treble line features a repeating eighth-note pattern.

**Intro 4:**

## Gmaj7

**C/G Gmaj7**

**C/G Gmaj7**

## C/G

[illegible]

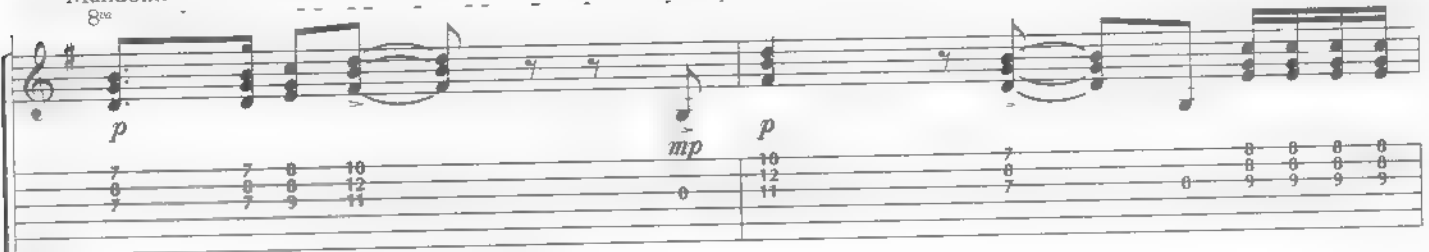
## Verse 4:

Gmaj7

C/G Gmaj7

C/G Gmaj7

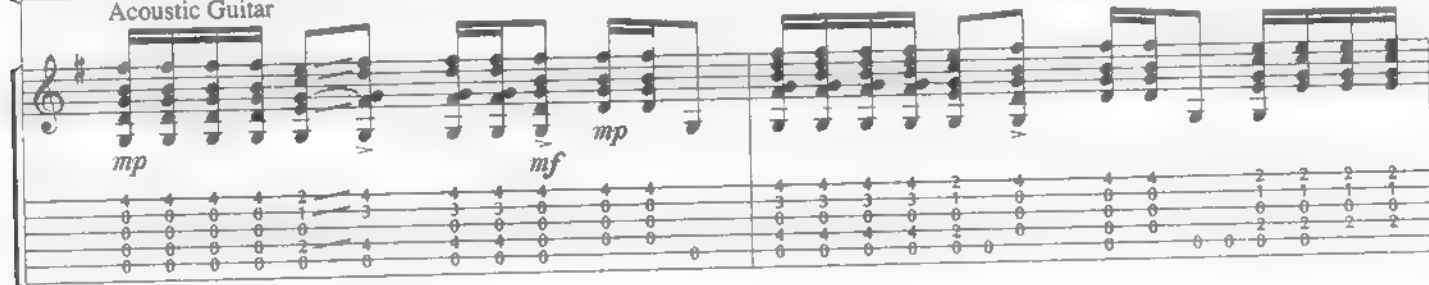
C/G

Mandolin  
8va

Pedal Steel Guitar



Acoustic Guitar



Gmaj7

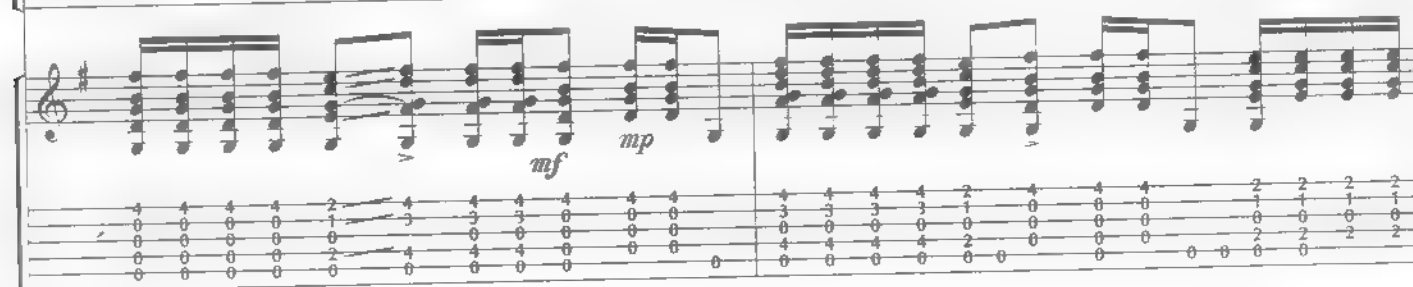
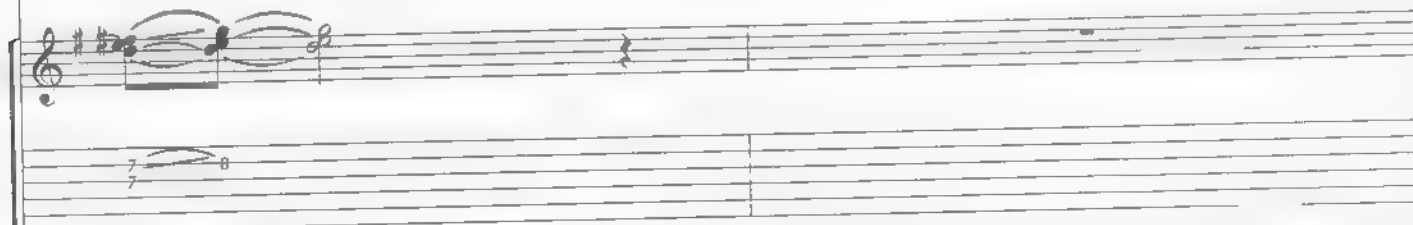
C/G Gmaj7

C/G Gmaj7

C/G



8va



Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And all the fish — that lay in dirt - y wa - ter dy - ing;

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
0 0 0 12 12 0 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 1 1 1 1  
0 0 0 0 2 4 4 4 0 0 0 0 2 2 2 2

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

have they got you hyp - no - tized?

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
0 0 0 12 12 0 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

*mf* *mp* *p*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 1 1 1 1  
0 0 0 0 2 4 4 4 0 0 0 0 2 2 2 2



## Intro 5:

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

8va

mp p mp

mf mp mf

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

8va

p mp p

mp mf

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

8<sup>va</sup>

*mp* *p*

*mf* *mp*

10 (10) 7 7 4

4 4 4 4 2 4 4 4 4 4 4 4 2 4 4 4 2 2 2 2

0 0 0 0 0 1 3 3 3 3 1 0 0 0 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse 5:

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And yes - ter - day — I saw — you kiss - ing tin - y flow - ers

8<sup>va</sup>

*mp* *p*

*mf* *mp*

10 (10) 7 7 4

4 4 4 4 2 4 4 4 4 4 4 4 2 4 4 4 2 2 2 2

0 0 0 0 0 1 3 3 3 3 1 0 0 0 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

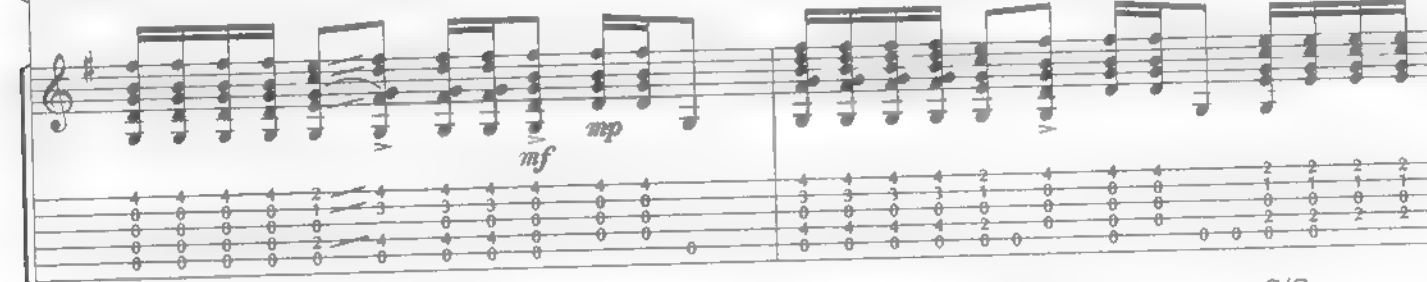
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

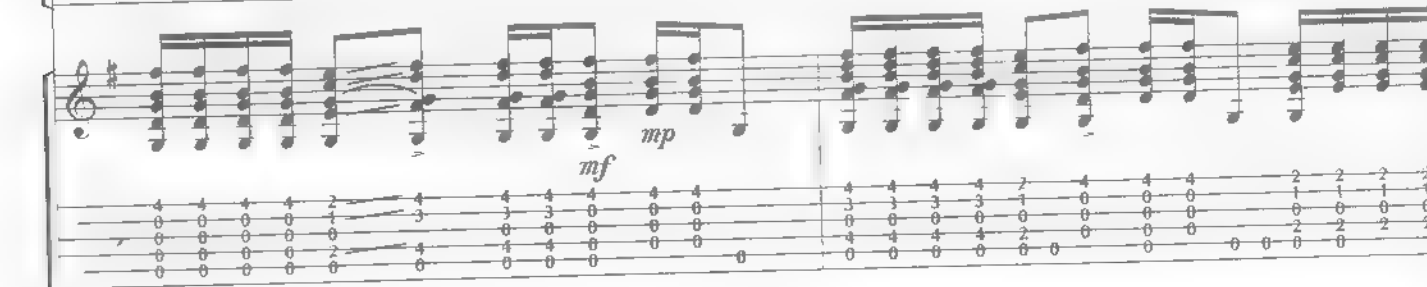
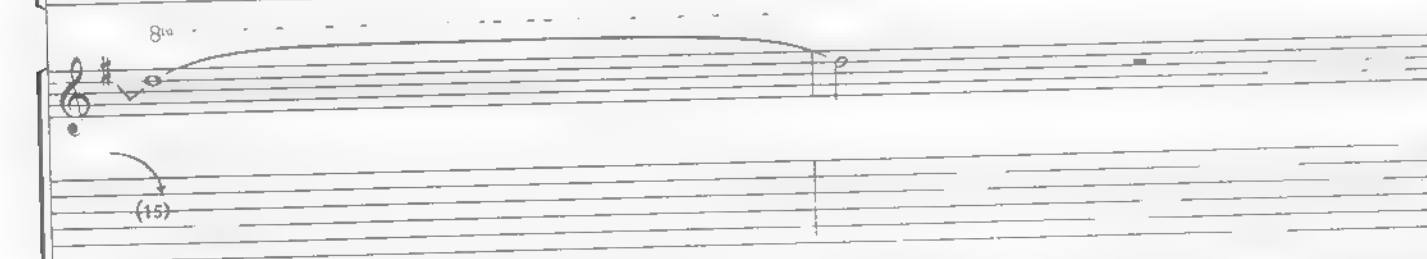
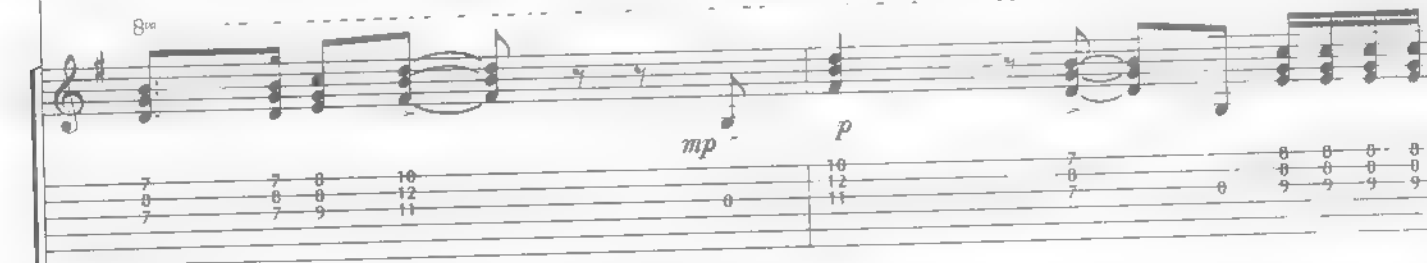
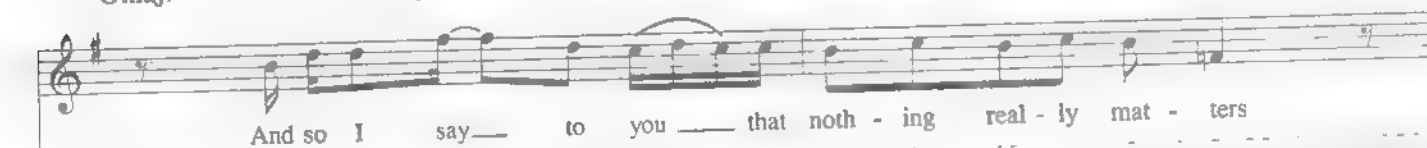


Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G



Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And all you do — is stand — and cry.

8va

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 9 12 12 8 9 9 9 9  
7 7 9 11 0 11 7 0 9 9 9

14 16 15

*mf*

4 4 4 2 4 4 4 2 4 4 2 2 2 2  
0 0 0 0 1 3 0 0 0 0 0 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 2 2

Intro 6:

8va

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 9 12 12 8 9 9 9 9  
7 7 9 11 0 11 7 0 9 9 9

8va

*mp*

15 14 15 17 13 14 16 19 20 19 20 19 20 20 17

13 (15) 14 16 15 15 14 15 15 17 (17) 15 15 16

8<sup>va</sup> *Gmaj7 C/G Gmaj7 C/GGmaj7 C/G Gmaj7 C/G Gmaj7*

*p mp p p mp*

8<sup>va</sup>

*mp mf mp mp mf mp*

*C/GGmaj7 C/G Gmaj7 C/G Gmaj7 C/GGmaj7 C/G*

8<sup>va</sup> *p p mp p*

8<sup>va</sup>

*mp mf mp*



**C/G Gmaj7 C/G Gmaj7**

look a gain at what you see. Is that the way it ought to loco

*p* *p* *mp*

**C/G Gmaj7 C/G Gmaj7**

stay? That's the way

*p* *loco* *f* *mp* *mf* *mp*

**Chorus 2:**  
B $\flat$ +4 B $\flat$  B $\flat$  maj9

*mp* +1 1/2

*f*

Gmaj7      C/G Gmaj7

that's \_ the way \_ it ought to be. \_

*p*

*mp*

Gmaj7      C/G Gmaj7      C/G G      B<sup>9</sup>sus4      B<sup>9</sup>

Oh \_ don't you know that? \_ Ma - ma said \_

*mp*      *f*

*p*      *mp*

*mp*      *f*

17 17 17 17 17 17 17 17 17 17 17 17 17 7 7 7 17  
 15 15 15 15 15 15 15 15 15 15 15 15 15 8 8 8 15  
 17 17 17 17 17 17 17 17 17 17 17 17 17 7 7 7 15  
 15 15 15 15 15 15 15 15 15 15 15 15 15 5 5 5 16 12 12  
 16 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 2 4 4 4 4 4 4  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3 3 3 3 3 3  
 0  
 0

10 10 8 8 8 7 7 7 8 7 17 17 17 17 17 17 17 17 17 17  
 12 12 8 8 8 7 7 7 0 7 15 15 15 15 15 15 15 15 15 15  
 11 11 9 9 9 7 7 7 7 7 17 17 17 17 17 17 17 17 17 17  
 0 0 0 0 0 0 0 0 0 0 15 15 15 15 15 15 15 15 15 15

4 4 4 4 2 4 4 4 2 0 5 5 5 5 5 5 5 5 5 5 5 5 5  
 3 3 3 3 1 3 3 3 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4  
 0  
 4 4 4 4 0 4 4 4 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5



ma - ma said that's the way it's gon - na stay

Yeh auh

\*Pan left to right channel

**D** **G7**

auh \_\_\_\_\_ \*auh \_\_\_\_\_

8<sup>oo</sup>

11 11 10 11 10 10 10 10 10  
12 12 12 12 12 12 12 12 12

**C/G** **G**  
ritard

$\text{♩} = 56$

mp p

0 0 0 5 5 5 0 5

ritard.

2 2 2 2 2 X 2 2 0 0  
1 1 1 1 1 X 1 1 0 0  
0 0 0 0 0 X 0 0 0 0  
2 2 2 2 2 X 2 2 0 0  
0 0 0 0 0 X 0 0 0 0

12 12 12 12

\* Primary vocal sings "D"

Guitar Figure 2 \*  
 G C/G Gmaj7/D G6 D  
 G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G

*Tacet*  
*mp*  
*f*  
*mp*

G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G  
 G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G  
 D

Mandolin Figure 2 \*\*

Guitar Figure 2  
 D G C/G Gmaj7/D G6 D  
*f*  
*mp*

G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G  
 G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G  
 G6(addC)/D G6  
 ↓ Gmaj7 ↓ Gsus2 G

\*With backwards tape effect

\*\*Contains ad lib variations

## Mandolin Figure 2

Musical notation for Mandolin Figure 2, showing a treble clef staff with a key signature of one sharp (F#) and a series of eighth and sixteenth notes. Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 1-5.

## With Mandolin &amp; Guitar Figure 2

Musical notation for the combined Mandolin & Guitar Figure 2, showing a treble clef staff with a key signature of one sharp (F#). The notation includes a *mp* (mezzo-piano) dynamic marking and the instruction "Let ring". Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 0, 7, and 9.

Musical notation for Guitar Figure 2, showing a treble clef staff with a key signature of one sharp (F#). The notation includes a *f* (forte) dynamic marking and the instruction "mp". Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 0, 2, 4, 5, and 7. The figure is labeled "Guitar Figure 2" and includes the chords G, C, G, Gmaj7/D, and G6.

Musical notation for Guitar Figure 2, showing a treble clef staff with a key signature of one sharp (F#). The notation includes a *f* (forte) dynamic marking and the instruction "mp". Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 0, 2, 4, 5, and 7. The figure is labeled "Guitar Figure 2" and includes the chords G, C, G, Gmaj7/D, and G6.

Musical notation for Guitar Figure 2, showing a treble clef staff with a key signature of one sharp (F#). The notation includes a *f* (forte) dynamic marking and the instruction "mp". Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 0, 2, 4, 5, and 7. The figure is labeled "Guitar Figure 2" and includes the chords G, C, G, Gmaj7/D, and G6.

Musical notation for Guitar Figure 2, showing a treble clef staff with a key signature of one sharp (F#). The notation includes a *f* (forte) dynamic marking and the instruction "mp". Below the staff is a guitar fretboard diagram with fingerings indicated by numbers 0, 2, 4, 5, and 7. The figure is labeled "Guitar Figure 2" and includes the chords G, C, G, Gmaj7/D, and G6.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is simple and catchy, with a final measure that includes a fermata. The guitar accompaniment is written on a six-string staff, showing the fret numbers for each finger. The rhythm is indicated by the placement of the notes and the use of a 3/4 time signature at the end. The overall style is that of a traditional folk or children's song.

A musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the bass line is indicated by fret numbers (7, 8, 9, 10, 11, 12, 13) placed below the staff. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with slurs and ties. There are also some handwritten annotations like '+' and '-' signs above certain notes.

[illegible]

Ahh, \_\_\_\_\_ ahh,

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second system continues the melody, featuring a series of eighth and sixteenth notes, and ends with a quarter note G4. The score is written in a clear, legible font, with a key signature of one sharp and a 2/4 time signature.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. A slur covers the next two notes: a quarter note on A4 and a quarter note on G4. This is followed by a quarter note on F#4. A bracket below the staff indicates a measure rest for two measures, labeled '(+2)'. The system ends with a double bar line.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for four parts: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

**Vocal Part:** The vocal line is written in treble clef. It begins with a vocalise "ahh" followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). This is followed by another "ahh" and a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

**Guitar Part:** The guitar part is written in treble clef. It features a melodic line with many grace notes (marked with a 'v' symbol). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). This pattern repeats throughout the first system.

**Bass Part:** The bass part is written in bass clef. It consists of a simple harmonic line: G3 (quarter), B2 (quarter), D3 (quarter), G3 (half). This pattern repeats throughout the first system.

**Drum Part:** The drum part is written in bass clef. It features a simple harmonic line: G3 (quarter), B2 (quarter), D3 (quarter), G3 (half). This pattern repeats throughout the first system.

**Chord Progression:** The chord progression for the first system is: G6(addC)/D, G6, Gmaj7, Gsus2, G. This progression is repeated throughout the first system.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each with a different instrument part.

- Top System (Guitar):** The guitar part is written on a single staff in G major (one sharp). It begins with a melodic line in the first measure, followed by a series of chords and a final melodic phrase. The notation includes various guitar-specific symbols like "7", "10", "13", "14", "12", "5/7", "10", "7", and "8".
- Middle System (Vocal):** The vocal part is written on a single staff in G major. It features a melodic line with various notes and rests. The notation includes "8vo" (octave up), "10", "9", "12", "13", "12", "12", "14", "11", and "10". There are also some markings like "+1" and "+1/2" indicating intervals or fingerings.
- Bottom System (Piano):** The piano part is written on a grand staff (treble and bass clefs). It features a complex, rhythmic accompaniment with many notes and rests. The notation includes "D" (chord), "7", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100", "101", "102", "103", "104", "105", "106", "107", "108", "109", "110", "111", "112", "113", "114", "115", "116", "117", "118", "119", "120", "121", "122", "123", "124", "125", "126", "127", "128", "129", "130", "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", "149", "150", "151", "152", "153", "154", "155", "156", "157", "158", "159", "160", "161", "162", "163", "164", "165", "166", "167", "168", "169", "170", "171", "172", "173", "174", "175", "176", "177", "178", "179", "180", "181", "182", "183", "184", "185", "186", "187", "188", "189", "190", "191", "192", "193", "194", "195", "196", "197", "198", "199", "200", "201", "202", "203", "204", "205", "206", "207", "208", "209", "210", "211", "212", "213", "214", "215", "216", "217", "218", "219", "220", "221", "222", "223", "224", "225", "226", "227", "228", "229", "230", "231", "232", "233", "234", "235", "236", "237", "238", "239", "240", "241", "242", "243", "244", "245", "246", "247", "248", "249", "250", "251", "252", "253", "254", "255", "256", "257", "258", "259", "260", "261", "262", "263", "264", "265", "266", "267", "268", "269", "270", "271", "272", "273", "274", "275", "276", "277", "278", "279", "280", "281", "282", "283", "284", "285", "286", "287", "288", "289", "290", "291", "292", "293", "294", "295", "296", "297", "298", "299", "300", "301", "302", "303", "304", "305", "306", "307", "308", "309", "310", "311", "312", "313", "314", "315", "316", "317", "318", "319", "320", "321", "322", "323", "324", "325", "326", "327", "328", "329", "330", "331", "332", "333", "334", "335", "336", "337", "338", "339", "340", "341", "342", "343", "344", "345", "346", "347", "348", "349", "350", "351", "352", "353", "354", "355", "356", "357", "358", "359", "360", "361", "362", "363", "364", "365", "366", "367", "368", "369", "370", "371", "372", "373", "374", "375", "376", "377", "378", "379", "380", "381", "382", "383", "384", "385", "386", "387", "388", "389", "390", "391", "392", "393", "394", "395", "396", "397", "398", "399", "400", "401", "402", "403", "404", "405", "406", "407", "408", "409", "410", "411", "412", "413", "414", "415", "416", "417", "418", "419", "420", "421", "422", "423", "424", "425", "426", "427", "428", "429", "430", "431", "432", "433", "434", "435", "436", "437", "438", "439", "440", "441", "442", "443", "444", 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"731", "732", "733", "734", "735", "736", "737", "738", "739", "740", "741", "742", "743", "744", "745", "746", "747", "748", "749", "750", "751", "752", "753", "754", "755", "756", "757", "758", "759", "760", "761", "762", "763", "764", "765", "766", "767", "768", "769", "770", "771", "772", "773", "774", "775", "776

# BRON-Y-AUR STOMP

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Moderate Country Folk Dance ♩ = 116

Intro:

Acoustic Guitar\* (open F tuning)

F C/F F F C F

\*Tuning ⑥ D, ⑤ A, ④ D, ③ F#, ② A, ① D; capoed at 3

All fret numbers are counted from the nut, not the capo (3=open)

\*\*Harmonics: Tilt hand and lightly touch strings with fourth finger at XV.

F

(Double time feel)

A<sup>b</sup> B<sup>b</sup> F

f \*\*\*

\*\*\*Feel it like 4 8 + 2 4 double time "1-2-3 4" and regular time "1 2," for four measures, beginning with measure 3, beat 3  
Also, bar all six strings for all chords, but primarily strum only those strings indicated.

A $\flat$  B $\flat$  F A $\flat$  B $\flat$  F A $\flat$  B $\flat$

F

*(Regular time feel)*

F

*(Drums enter)*



## Verse 1:

**A B $\flat$**

Ah, Ah, caught you smil - ing at me, that's the  
all the good times we had, I sang

*mp*

**F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$**

Guitar (Slide) Open F tuning

*mp*

**A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  A $\flat$**

way it should be, like a leaf is to a tree so  
love songs so glad, al - ways smil - ing, nev - er sad so

*mp*

F

F7

fine —  
fine. —

*f*

The first system of the musical score. It includes a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. The vocal line begins with a whole note chord of F major, followed by a half note rest, and then continues with a melody. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

B

G

B<sup>b</sup>B<sup>b</sup>sus4B<sup>b</sup>

As we walk down a coun - try lane, — I'll be sing - ing a song, — you hear me call - ing your name. —

The second system of the musical score. It features a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. The vocal line begins with a whole note chord of Bb major, followed by a half note rest, and then continues with a melody. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

*(Double time feel)**mp*

*mp*

The third system of the musical score. It features a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. The vocal line begins with a whole note chord of Bb major, followed by a half note rest, and then continues with a melody. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

F A $\flat$  B $\flat$  F

Musical score for the first system, measures 1-4. The system consists of three staves. The top staff is a single treble clef with a key signature of one flat (Bb). It contains a whole note chord F, followed by a whole rest, and then a whole note chord F. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a whole note chord F, followed by a whole note chord A-flat, then a whole note chord B-flat, and finally a whole note chord F. The bottom staff is a grand staff with a key signature of one flat, containing a whole note chord F, followed by a whole note chord A-flat, then a whole note chord B-flat, and finally a whole note chord F.

F A $\flat$  B $\flat$  F A $\flat$

Musical score for the second system, measures 5-8. The system consists of three staves. The top staff is a single treble clef with a key signature of one flat (Bb). It contains a whole note chord F, followed by a whole rest, and then a whole note chord F. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a whole note chord F, followed by a whole note chord A-flat, then a whole note chord B-flat, and finally a whole note chord F. The bottom staff is a grand staff with a key signature of one flat, containing a whole note chord F, followed by a whole note chord A-flat, then a whole note chord B-flat, and finally a whole note chord F.

**B** **G** **B<sup>b</sup>** **B<sup>b</sup>sus4** **B<sup>b</sup>**

Hear the wind whis-per in the trees — tell-ing Moth-er Na - ture 'bout you and me

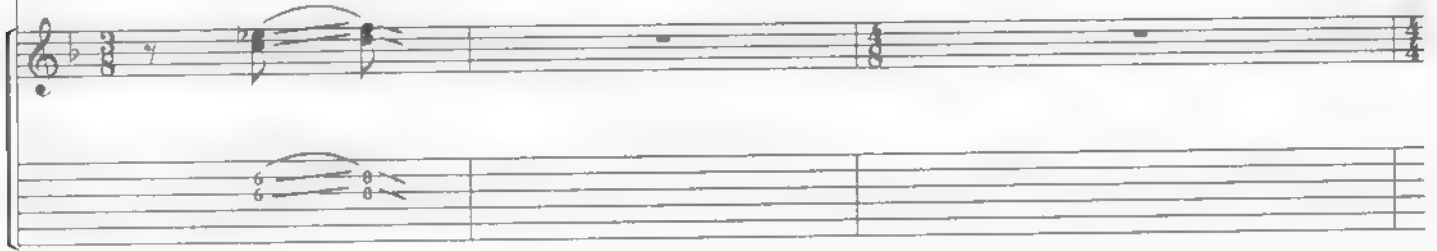
**F** **A<sup>b</sup>** **B<sup>b</sup>** **F**

F

A<sup>b</sup>B<sup>b</sup>

F

F7



F



## Verse 2:

A B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$

Well, \_\_\_\_\_ if the sun shines so bright, or our way \_\_\_\_\_ is dark - est night, the road we

*mp*

*mp*

\*Lower part is lead vocal throughout.

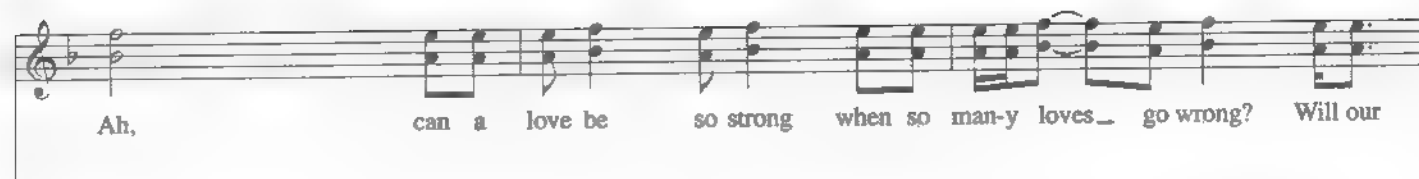
A B $\flat$  F B $\flat$  A $\flat$  F

choose is al - ways right, so \_\_\_\_\_ fine. \_\_\_\_\_

*f*

## Verse 3:

[A] B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$



A B $\flat$  F B $\flat$  A $\flat$  F



love go on and on, and on, — and on, — and on, — and on? —



**B** **G** **B $\flat$**  **B $\flat$ sus4 B $\flat$**

As we walk down a coun - try lane, — while sing - ing a song, — hear me call - ing your name. —

*mp*

**F** **A $\flat$**  **B $\flat$**  **F**



F

A<sup>b</sup>B<sup>b</sup>

F

A<sup>b</sup>

First system of musical notation, measures 1-4. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note F4. The piano accompaniment consists of chords: F major (measures 1-2), A-flat major (measures 3-4), and B-flat major (measures 5-6). The bass line has a whole note rest in measure 1, followed by a half note G2, and then a quarter note F2.

B

G

B<sup>b</sup>B<sup>b</sup>sus4 B<sup>b</sup>

Second system of musical notation, measures 5-8. The vocal line contains the lyrics: "Hear the wind whis-per in the trees, — tell-ing Moth-er Na - ture 'bout you and me. —". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The bass line has a whole note rest in measure 5, followed by a half note G2, and then a quarter note F2.

F A $\flat$  B $\flat$  F

The first system of music consists of four staves. The top staff is a single treble clef staff with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note F in the second measure, and whole rests in the third and fourth measures. The second staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures. The third staff is a grand staff with a key signature of one flat, containing a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures. The fourth staff is a grand staff with a key signature of one flat, containing a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures.

F A $\flat$  B $\flat$  F

The second system of music consists of four staves. The top staff is a single treble clef staff with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note F in the second measure, and whole rests in the third and fourth measures. The second staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures. The third staff is a grand staff with a key signature of one flat, containing a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures. The fourth staff is a grand staff with a key signature of one flat, containing a whole note chord F-A-B in the first measure, followed by a half note chord F-A-B in the second measure, and whole rests in the third and fourth measures.

F A<sup>b</sup> B<sup>b</sup> F

*f*

F A<sup>b</sup> B<sup>b</sup> F

**C** Verse 4:

F A<sup>b</sup> B<sup>b</sup> F

My, my — la de la — come on now — it ain't too far.

*f*

F A<sup>b</sup> B<sup>b</sup> F

Tell your friends — all a-round the world — ain't no com-pan - ionlike a blue eyed merle.

Harmony Lead vocal

Chord progression: B, G, B $\flat$ , B $\flat$ sus4, B $\flat$ (addC), B $\flat$ , F

Chord progression: F, A $\flat$ , B $\flat$ , F

Chord progression: F, A $\flat$ , B $\flat$ , F

B G B $\flat$  B $\flat$ sus4 B $\flat$ (addC) B $\flat$  F

Come on now, well let me tell — you what you're miss - ing,

*f* *mp*

F A $\flat$  B $\flat$  F

mess - ing round — them brick walls. —

F A $\flat$  B $\flat$  F



*Intro:*  
F C F C

*mp*



F



PM



A $\flat$  B $\flat$  F

*f* *ff* *f* *mp*



A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>

F

## Verse 5:

A B<sup>b</sup> F A<sup>b</sup> A B<sup>b</sup> F B<sup>b</sup> F A<sup>b</sup>

Lead vocal

So of one thing I am sure, it's a

A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  A $\flat$

friend-ship so pure, an - gels — sing-ing all a- round — my door

The first system of music includes a vocal melody in G major (one flat) with lyrics. The piano accompaniment consists of chords and arpeggiated figures. The guitar part is shown on a 7-string fretboard with fingerings indicated by numbers 1-7.

F

so fine —

The second system continues the musical piece. The vocal line has the lyric 'so fine' followed by a long note. The piano accompaniment and guitar part continue with similar patterns to the first system.



Yeah, am't but one thing to do spend my

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The tempo is marked 'mp' (moderato). The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written in a simple, folk-like style.

A B $\flat$  F B $\flat$  F A $\sharp$  A B $\flat$  F B $\flat$  A $\sharp$   
 nat - 'ral life — with you, you're the fin - est dog — I — knew so

F

fine. —

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter rest followed by a half note G4, then a half note A4, and ending with a half note B4. The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar line in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

B

G

B $\flat$ 

When you're old and your eyes are dim — there ain't no old — shep gon-na happen a

*mp*

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter rest followed by a half note G4, then a half note A4, and ending with a half note B4. The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar line in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

F A<sup>b</sup> B<sup>b</sup> FA<sup>b</sup> B<sup>b</sup>

gain.



F

B

G



We'll still go walk-ing down coun - try



B $\flat$  F A $\flat$  B $\flat$  F

lanes, — I'll sing the same old — song, hear me call — your name. —

A $\flat$  B $\flat$  F

*Fade out*

# HATS OFF TO (ROY) HARPER

Traditional  
Arrangement By  
CHARLES OBSCURE

Moderately ♩ = 120

Intro:

Pre-Intro: (Tape delay repeats with overload distortion)

*C*

M mu mu mu mu shake em' down

*f* *ppp*

*\*\*Acoustic Guitar (Slide style)*

*mp < ff* *ppp*

T A B

\* Sung through an electronic vibrato throughout song. Taken from the word, "must," *ppp* *mp* (Electronic fade in)

\*\*Open tuning. ⑥C, ⑤G, ④C, ③E, ②G, ①C.

Verse 1:

*C*

When I done quit hol-ler ba-by, I be-lieve \_\_\_\_\_

I'll shake-'em on down. \_\_\_\_\_

For -

give me ba - by, won't be late.

You know by that I mean ah sec-onds late ah

must I? Must I shake em on down?

When I've done quit hol - ler babe I be-lieve

I'll shake 'em on down. Shake, ah

F

Bridge:

C

E<sup>b</sup> F C

E<sup>b</sup> F C F/C C

Intro 2:

C E<sup>b</sup> C E<sup>b</sup> C

\* Without left hand finger muting as before, from here on.

## Verse 2:

C/G

E $\flat$ 

C/G

E $\flat$ 

C/G

E $\flat$ 

C/G

Well I ain't no mon-key.

I can't climb no tree. —

No brown skin woman

gon-na make no mon - key out of me.

Yeah and I ain't

no mon-key\_

— sure\_ can't climb\_ no tree. —

I've been mis - treat - ed babe — I be -



F E $\flat$  C E $\flat$ /B $\flat$  F/C

lieve I'll shake 'em on down.

## Refrain.

C E $\flat$ /B $\flat$  F/C C E $\flat$ /B $\flat$  F/C C E $\flat$ /B $\flat$  F/C

Well I been mis treat-ed babe. I be-lieve I'll shake em

C

on down

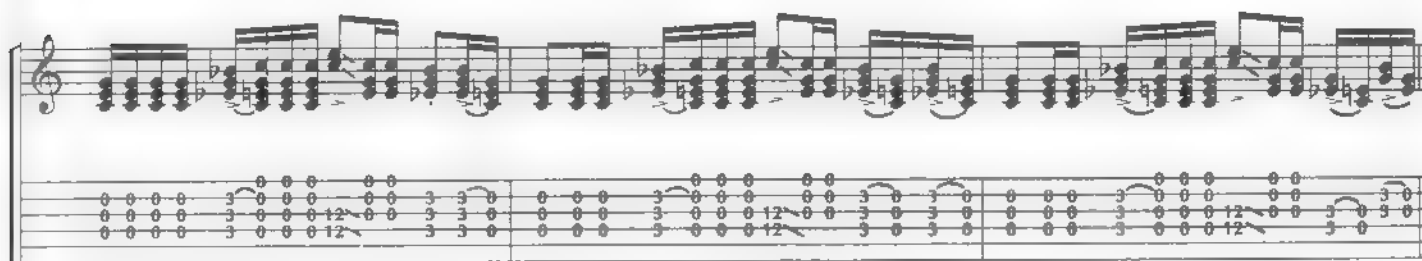
## Bridge 2:

E $\flat$ , G

Ha ha ha,

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is a simple, flowing line. The second system continues the melody, featuring a bridge section with a key signature change to two flats (B-flat and E-flat). The third system shows the continuation of the melody, with a final key signature change to one flat (B-flat). The score is written for a single voice part.

The image shows a musical score for two pieces, 'No Chord' and 'C'. The first staff, labeled 'No Chord', contains a single note with a long, sweeping slur extending across the entire staff. The second staff, labeled 'C', contains a complex musical arrangement with multiple staves of notes and rests. Below the musical notation, there is a series of numbers (0, 12, 3, 5) arranged in a sequence, likely representing a fretboard diagram or a specific musical notation system.



Intro 3:

C

Verse 3



Lis-ten ma-ma,



\*Let ring and lightly mute 6 through 4 with right hand palm, from here on.

C7



put on your morn - ing gown.\_

Put on\_ your night shirt ma-ma we gon-na



\*\*Mute 4 by tilting left hand playing fingers Let 3 ring.



shake 'em on down \_ yah ah yah.

Must I \_ hol - ler? \_



C7 C C7 C

Must \_\_\_\_\_ I, must I \_\_\_\_\_ must \_\_\_\_\_ I shake 'em

on — down? \_\_\_\_\_

\*\*\*

\*\*\*Include ⑤ through next measure No time signature this phrase

Ooh well, I've

Refrain:

C

done been mis - treat-ed babe, — but hey I — be-lieve — I'll shake 'em on —

down.

Bridge 3:

\*Mute ⑥ with the lefthand thumb.

Bridge 3:

E<sup>b</sup> F E<sup>b</sup> C

F G

Intro 4:

F G B<sup>b</sup> G C/G C

## Verse 4:

Gave my ba - by, \_\_\_\_\_ twen-ty dol-lar bill, \_\_\_\_\_

If that don't fetch her I'm sure my \_\_\_\_\_ shot, shot, shot gun will. \_\_\_\_\_ Yeah, \_\_\_\_\_

I gave my babe, \_\_\_\_\_ twen-ty dol - lar

bill. \_\_\_\_\_ Well if that don't get that wo-man I'm, I'm sure.

\*Use first finger (flesh only without slide/bottleneck)

F E $\flat$  C E $\flat$  F C E $\flat$  F C

my shot - gun - will. Gon-na go shoot her now.

*Coda:*

C E $\flat$  F C E $\flat$  F

**\*\*Resume using slide/bottleneck**

C E $\flat$  F C E $\flat$  F

C E $\flat$  F C E $\flat$  F

C E $\flat$  F C E $\flat$  F

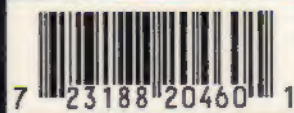
C E $\flat$  F C E $\flat$  F

Let ring

(Play with slide)

ritard. Electronic fade out





BRON-Y-AUR STOMP  
CELEBRATION DAY  
FRIENDS  
GALLOWS POLE  
HATS OFF TO (ROY) HARPER  
IMMIGRANT SONG  
OUT ON THE TILES  
SINCE I'VE BEEN LOVING YOU  
TANGERINE  
THAT'S THE WAY



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